PUBLIC LIBRARY

THE NEW YORK DRAMATIC MIRROR

VOL. LIII, No. 1,384. NEW YORK: SATURDAY, JULY 1, 1905. PRICE TEN CENTS

Photo by Armstrong, Boston, Mass.

DOHERTY SISTERS.

PUBLIC LIBRARY
THE NEW YORK CITY

THE MATINEE GIRL

5697
a a
11933

THE Matinee Girl was one of a progressive roof-garden party last week, and there is but one way, let me suggest, for the normal human being with a moisty of brain to enjoy, and even to endure, roof-garden entertainment. That is to take it in small and broken doses.

First, dine unhurriedly and let digestion have her perfect way with you. If you are a half hour late you will not have lost the thread of any subtle development. The danger of such calamity is past and will not return until mid-September, when we will again see plays at theatres. And visit two or three of the gardens the same evening, seeing the best features of each.

Dine well. You must be well fortified by substantial nourishment, for you will have need of endurance to withstand inevitable disappointments. There is, for instance, the disappointment of the red domino, a mild ballet dancer in red skirts, with a short red veil concealing features that you know instinctively are not pretty, and the knobby and knotty legs of the ballet, prancing mildly before mirrors and surrounded occasionally by eight girls in white diaphanous raiment. The mystery surrounding the red domino is like the veil of obscurity dropped about the personality of The Girl with the Auburn Hair, who played a pipe organ and our curiosity a few years ago, and has now, I am informed, gone back to her husband and domesticity with a large bank account and no regret, and like the illusion draped about the individuality of Chevrier, believed to be a Parisian success, but really the product of a little California farm. It piques curiosity, but does not hold interest.

We are glad to give a welcoming hand to Dorothy Morton, who is still handsome and magnetic, although there is more of her than in the day when we saw her tripping through opera in pink fleshings and a black silk bodice.

We jammed ourselves into the stuffed elevators of the New York and crossed the street diagonally to see two of Mr. Hammerstein's best attractions. Irene Bentley disappointed us a little. But, no—it was not an inherent disappointment existing in Irene. I have never seen her when she was not dainty and pleasing; but we found fault with her choice of the gypsy costume in The Wild Rose, the least becoming make-up we have seen in her musical comedy career. Her beauty does not lend itself to tatters, and she is bewitching in voluminous silk and lace draperies. Her military song in the same piece, in which she drove a half dozen young soldiers by silk ribbons and her charms, would have gone much better. I fear Irene has chosen the easiest, which is seldom the most successful, way.

Ernest Hogan and his Memphis Students, including the always entertaining little Abbie Mitchell, were the hits of Hammerstein's, as Elsie Janis was of the New York.

At 10 o'clock we crossed the street again and stuffed ourselves into the elevator to see Elsie Janis repeat her nightly hit.

It is a matter of interesting observation, making this same hit with a New York audience. There are first the crucial few minutes when the audience is taking your measure. The audience is no more prepossessing, no more cultured, perhaps no wealthier, than audiences in other cities, but it is an audience that is proud of "seeing everything," and upon its mood depends whether you shall have the cachet of a "long run in New York." "After all," said Wilton Lackaye, "it is the metropolis."

There are those long first moments when judgment is reserved and the men and women from wall to wall seem scarcely to breathe. It is literally a tense and breathless moment, for the audience suspends its physical functions. It is absorbed in making up its mind. Then upon the sensitive ear falls the sound of a long drawn, soft, unanimous sigh. The audience has made up its mind. For another brief, hesitant moment it waits. Then may the judgment be read. If it has been adverse the men and women grow a little restive. They move uncomfortably in their chairs. Some of them cast half veiled, meaning glances at their friends who happen to be present. A few shake their heads almost imperceptibly. One or two drop a pungent sentence into the ears of their neighbor. Thereafter there may be applause, but it is slight and perfunctory, and those who grant it grudgingly look murderously at the ushers, who would prolong its brief life. The fiat has gone forth. The decree is the doom of the piece, at least in New York. In the instance of a success there is the same breathless mental measurement, the same slight pause afterwards, for New York audiences are conservative and wait for the tinkle of the bell wether's cue. But he is never absent. Usually he is a portly person of middle age who knows his London and Paris as he does his New York; who has been everywhere but in jail, and has seen everything but the pageant of the Judgment Day. He leads off with a clapping of plump hands. A dozen pairs of hands follow, then a score, then fifty, then the house, and the artist trembling in the wings hears the music of success.

Elsie Janis heard this music and deserved it. She is a tall, thin girl, not in the least pretty, and it is the acme of sillyness to advertise her as sixteen. She appears in the white and green short skirted costume of a college girl, carries a college flag, speaks a few commonplace lines, and then bursts into her impersonations.

She tosses on a foolish little hat, raises an impossible sunshade, draws down her mouth painfully and struts about the stage singing lugubriously, "I'm A Poor, Unhappy Maid." The recognition is instant.

Here is the best imitation of Eddie Foy that could be given by any one but himself. She tossed off the hat, threw away her sunshade, patted her hair deftly on either side of the part, and we had the sugary personality of Edna May. Joe Coyne's exaggerated Anglicisms were reproduced, and there was a little disapproving rustle of the orchestra at the monotonous drawl and the careless stride of the late Dan Daly.

We hope that this clever girl will let the dead comedian lie in his grave. She does not need this imitation to convince New York of her cleverness.

Once Elsie Janis seemed ill at ease. She hesitated, then plunged bravely into her next impersonation. She glared at the audience with large, wild eyes; she drew her mouth downward and so widely open that one suspected it was not made of mere flesh and muscle, but of India rubber of limitless elasticity. She sang three or four big, full, exaggerated notes, and the audience giggled as a little girl with a wonderful secret. Craning necks twisted in the direction of other craning necks, and curious eyes followed the direction of other inquisitive ones. A large woman in white, wearing a broad brimmed lace hat, sat in an upper box. Marie Dressler had slipped in quietly to see herself as Elsie Janis saw her.

There was no question as to what she thought. The Dressler laugh is a frank one. She placed her hand on her chest as though she was tired from laughing. Her handkerchief having eluded her, she drew her forefinger over one brimming eye. And when Miss Janis looked apologetically up at the box Marie Dressler gave her a whole souled smile that the little impersonator returned. It was one of the odd sights and the cheerful amenities of the stage

An intimate friend of an intimate friend of Eleanor Robson's has whispered to me that George Bernard Shaw is one of that young star's enthusiasms, and that the gibing Irishman, who is writing a play for her in which she will be a kind of Commander Eva Booth and Belle of New York, with a strong injection of Shaw ginger, displays that which resembles enthusiasm about Miss Robson.

One of her closely guarded treasures is a series of three strangely executed sketches of Shaw by himself. They are labeled in his handwriting:

"This"—a spruce drawing of a fairly handsome man in a fairly companionable humor—"was I before I met you."

"This"—showing an astounded man with lower maxillary dropped in amasement of admiration—"is myself when I met you."

"This"—a crestfallen, deeply humble, but wistful individual with the Shaw features and the Shaw ripe wheat beard—"is the way I have looked since you went away."

I asked a woman in the profession who has known intimately every bruise inflicted in the school of hard knocks the secret of her bravery. She drew from a shabby, little green leather portfolio she always carries with her on the road a scrap of paper and placed it in my hand.

"It is that," she said.

On the bit of paper was written in her delicate, painstaking hand this fragment culled from much reading:

There is no chance, no destiny, no fate
Can circumvent or hinder or control
The firm resolve of a determined soul.
Gifts count for nothing; will alone is great;
All things give way before it soon or late.
What obstacle can stay the mighty force
Of the sea-seeking river in its course?
Or bid the ascending orb of day to wait?
Each will-born soul must win what it deserves.
Let the fool prate of luck. The fortunate is he
Whose earnest purpose never swerves;
Whose lightest action or inaction serves
The one great aim.
Why, even Death stands still and waits an hour sometimes
For such a will.

We had never thought to see it, but it has come at last. Oscar Hammerstein has been buncoed, and by a frazzled, large jowled, mouse-hued, mangy monkey. It happened in this wise:

The picturesque manager was loitering on the roof of the Victoria Theatre while a sale of apes was impending. The traffickers in the prototypes of our ancestors appealed to Mr. Hammerstein for decision.

Embarrassed as the Greek who was invited to give an apple to the most beautiful of her sex, or the hopeless bachelor suddenly elevated to the honor of judge at a baby show, the versatile man of many theatres advanced and surveyed the candidates for purchase. He had never noticed how astonishingly similar eight simians of the same size and weight may be. He looked at them with a new and overwhelming sense of futility. Suddenly one of the monkeys smiled. Or perhaps he only yawned.

At any rate he opened his mouth. And it is certain that he thrust forth his paw. Oscar the Great cordially seised and pressed it.

"I would take this one," he said. "He is a nice, kind monkey. He is very intelligent, and he can read character better than any monkey I ever knew. Only twenty-five for this monkey? Why, he's worth sixty dollars if he's worth a cent."

The sale was made. The monkey was paid for with six ten dollar bills—crisp and new as fresh cabbage leaves. But the next morning the new owner called at the roof and expressed some vigorous opinions not only of the monkey, but the man who had recommended him.

"That monkey won't act. He won't wear clothes. He won't dance and he won't learn anything. He sits and grins and holds out his paw. Mr. Hammerstein, that monk gave you the glad hand and you took it."

"Maybe he did play a confidence game on me," said Mr. Hammerstein sadly. "Maybe monkeys can 'con' me, but human beings can't."

Were Jezebel and Potiphar's wife walking the earth these times they could "dictate their own terms" to the vaudeville managers, and the last manager, gnashing his teeth in mighty rage at thought of missing such headliners, would raise the figures of all the others a thousand a week. THE MATINEE GIRL.

A TALK WITH SPARKS M. BERRY.

Sparks M. Berry, of Los Angeles, was in New York last week, chiefly to examine some of the larger and newer theatres to gather ideas for the new house he is building in Los Angeles, and which he expects to have completed early next season. The new theatre is to take the place of the old Auditorium, in which Mrs. Fiske appeared recently, and will be one of the handsomest and safest houses in the West. The building, which is 165 by 175 feet, with a nine-story front, will contain two halls, one seating 850 and the other 1,250, and the main auditorium with a capacity of 3,200. The front entrance is to be 40 feet wide and 60 feet deep. The construction throughout is of steel and concrete, absolutely fireproof. The stage will be adapted to all kinds of productions, including grand opera.

Theatrical conditions in Los Angeles seem to be pretty much the same as in other parts of the country, according to Mr. Berry, with the exception that very few of the big productions are seen in that city. In vaudeville, however, most of the acts known in the East have been seen on the Pacific coast, with the same people, and business at the vaudeville houses is proportionately better than at the regular theatres. One-act sketches of artistic merit are most popular, and such attractions bring out the best people.

Ten-cent vaudeville has overrun the city. There are more than a dozen houses offering fair bills at ten and fifteen cents and continually dr..wing crowds. The audiences are generally composed of middle class people, with an occasional influx of parties of society folks. Singing and dancing acts are best liked at these houses, and comedy acts with specialties are popular. Two and sometimes three performances a day are given, with seven or eight acts. Salaries are fair, running from $25 for a single to $80 for topliners. Vulgarity of any sort is absolutely prohibited and boisterousness on the part of the audience is always suppressed. A ten and twenty cent house recently opened in Los Angeles has a stock company and offers burlesques as well as straight vaudeville. These cheap houses are usually transformed halls or stores, though several in Los Angeles are regularly constructed theatres.

Mr. Berry has not discovered much superiority in the East over the West, except in the magnitude of things. Buildings and stores are larger here, but he doesn't think they are any better. Given opportunity the theatres on the Pacific coast, he thinks, would easily equal those of the East in size and quality of productions.

DOHERTY SISTERS.

The first page of THE MIRROR this week has a picture of the Doherty Sisters, who have won fame and fortune here and abroad with their bright singing and dancing specialty. The Dohertys are American girls of petite and pleasing appearance. They made their debut a few years ago and jumped into immediate favor with the patrons of vaudeville. A well-known European agent who saw them in New York engaged them for the Empire circuit in South Africa, and they appeared at Johannesburg, Cape Town and other places with great success. They then returned to England and, with the prestige gained in South Africa, had no difficulty in filling long and profitable engagements in London at some of the leading halls. Managers from various parts of Europe, always on the alert for novel and pleasing attractions, made them big offers, which they accepted when they had finished their time in England. The principal cities of Europe were visited and, in spite of the fact that they sang in English, their personal magnetism and nimble feet carried them through triumphantly. Even in St. Petersburg they were so well received that their engagement was extended twice and they were offered a return date. They came back to their native land a few weeks ago and immediately began playing a series of engagements booked for them during their European tour. They have been most successful in the West and will make their New York reappearance at Hammerstein's Paradise Gardens on July 17, when they will display the elaborate wardrobe secured by them in Paris.

CUES.

The engagement is announced of William Cutty, of the Six Cuttys, to Bertha Gersbel (Bertha Allison), of Lancaster, Pa.

An eight-pound baby girl was born to Mr. and Mrs. William Frederick, late of Under Southern Skies company, at Bridgeburg, Ontario, on June 20. Both mother and child are getting along well.

Marie Doran, through Milliken and Nicholson, her attorneys, issued an execution on June 20 against George A. Blumenthal, of the West End Theatre, on a judgment obtained June 9 for a balance of $100.75 due on royalties for Charlotte Corday and Carmen.

Philip Masterson, through Milliken and Nicholson, his attorneys, obtained a judgment against Corse Payton in the Municipal Court, First District, of this city, on June 21, for $235.72, on an assigned claim from Ullie Akerstrom for unpaid royalties on Mary Queen of Scots, Robespierre, Sultan's Daughter, and The Beautiful Slave.

H. Percy Meldon, director of the Baldwin-Melville company, at Greenwall Theatre, New Orleans, has been resting at Mount Clemens, Mich., for three weeks, taking the baths. He sailed for a trip abroad last Saturday by the American Line.

C. Garvin Gilmaine passed through New York last week en route for his home in Boston in company with John Bowers, late of A Royal Slave company. They will Summer in Cape May.

Joseph Brooks, who has been having a vacation touring Europe with George C. Tyler in an automobile, has arrived in New York.

Mrs. William Elisler (Belle Chamberlain) is just recovering from a serious attack of peritonitis, at her home in Grand Rapids, Mich., where she has been since last Winter. Her condition has at times been critical. Mrs. Elisler was taken ill in January with nervous prostration, and was compelled to give up her position with Fritzi Scheff. Mr. Elisler was manager last season for The County Chairman (No.1.)

THE FRENCH THEATRE.

Monopoly of the Authors' Society in Paris—Producers and Writers Fight.

(*Special Correspondence of The Mirror.*)

PARIS, June 14.

While a few staunch pioneers of the theatrical profession are fighting the Syndicate in the United States, France is having troubles of her own with the Society of Dramatic Authors and Composers.

This society, founded by Scribe, that most prolific of French play writers, as far back as 1829, and reorganised in the year 1837, has in the course of years grown to great proportions and abrogated unto itself powers that make it an enemy to be reckoned with. The original object of its founder was extremely praiseworthy. In former days the dramatic author found himself at a great disadvantage as compared to the proprietor of the theatre, who dealt him out a mere pittance in exchange for the right of producing the product of his brain. Scribe founded the Society in order to protect the authors, who as an organised body were able to demand and receive the proper recognition which as individuals they would have failed to obtain. A beneficial fund was also created to provide for members in distress, to pension those permanently disabled, etc.

In the earlier days the Society of Authors was a power for good, contenting itself with looking after the welfare of its members; but to-day it has assumed the proportions of a "trust," and is employing the best legal talent in France to defend it in the law suit brought against it by Messrs. Richemond and Roy, managers of theatres in Paris. It is the fundamental rule of the Society of Authors that only such theatres as enter into an ironclad contract with them are granted permission to produce plays written by members of the Society, but as practically all French writers belong to the Society of Authors, this means simply a monopoly.

Now it happened that the contract which bound M. Richemond, of the Folies-Dramatiques, to the Society had expired, and the latter refused to renew it on the plea that "his theatre was no longer an independent theatre, inasmuch as M. Richemond was on the point of acquiring control over several other theatres; in other words, to form a theatrical trust, which, being opposed to the best interests of the Authors' Society, they felt it their duty to taboo."

The same answer was given to M. Roy, of the Bouffes-Parisiens, said to be a party to the Theatre Trust, and he and M. Richemond found themselves in the unenviable position of having theatres on their hands and no plays to produce.

Consequently they brought suit against the Society of Authors, and three French writers, Chamel, Carré, and Forest, whose plays were to have been produced at the two theatres mentioned, made common cause with them, feeling sore over the financial loss with which they were threatened by reason of the stand which the Society of Authors had taken. They prayed the court to absolve them from their allegiance to a Society which was proving inimical to their own interests.

This suit shook literary Paris to its very centre. Day in and day out the court room was crowded by men of letters, distinguished writers, composers, and women of fashion, who followed the proceedings with most intense interest.

But the verdict rendered, after a most brilliant legal battle, was altogether in favor of the Society of Authors, declaring that "not only did it possess the right to make such contracts as it deemed advantageous, but it was, in fact, its duty to reject all business propositions that would prove detrimental to the best interests of its members."

It is to be hoped that the Society will unbend and arrive at some kind of an agreement with theatre managers, for should the latter be driven to the wall and form a trust comprising all theatres, with the understanding not to have any dealings whatever with the Society of Authors, producing only plays by writers not its members, conditions would be reversed, and it is an open question as to which is better—theatres without plays or playwrights without theatres.

Let us hope they will come to an understanding, if only to vindicate the homely old saying, "Even a half-way decent patch is better than an open rent."

PASSE PARTOUT.

THEATRE ACTIVITY IN NEW ENGLAND.

Springfield is apparently going to figure in the vaudeville theatre war, if the talk amounts to anything. Manager Graham, of the Proctor forces, visited the city the other day and interviewed D. O. Gilmore, owner of the New Gilmore and Court Square theatres, relative to a lease of the New Gilmore. The house was formerly devoted to vaudeville, but for the past three seasons presented melodrama, and has been since 1896 under the management of P. F. Shea and Company. Mr. Gilmore did not arrive at a decision, and there is no evidence yet that Mr. Shea will not continue in control, though he has been running without lease the past year. The city is also included in the Keith house rumors. It is alleged that Manager Poli agreed with the Keiths not to enter the theatrical field east of Springfield, and since he started to build a house in Worcester, where the Keiths book a vaudeville house, the Keiths have decided to encroach on his circuit and buy or build houses in Springfield, Hartford and New Haven. Mr. Poli takes a philosophical attitude and says any one has a right to build a theatre anywhere if he has the price, and he couldn't prevent the Keiths from coming into Springfield, New Haven or Hartford any more than they could stop him from going into Boston and Providence. Springfield, with 72,000 population, has four theatres running during the season, which is more than other New England cities of larger size have. Hartford, for instance, with over 90,000 population, having three (and only two up to a year ago), and Worcester, with 125,000, but three active houses. There is not a crying demand for another house in Springfield, but if it has got to come the inhabitants will do their best, as usual.

EDWIN DWIGHT.

ANDREW MACK LIKES AUSTRALIA.

"Never played to a finer audience in my life," declared Andrew Mack when he stepped off the stage at the end of his first night's performance at Her Majesty's, Melbourne, Australia, says the Melbourne *Critic*. "They told me over in the States that you people out here in Australia were cold and critical, and gave a man as little encouragement as you could. It seemed different tonight, didn't it? Why, those people in front never missed a point of the whole show—and laugh! Sometimes they began to laugh almost before the joke was off my lips. I never want to play before anybody better, and let me tell you this—Tom Moore, though written by an American for the Americans, never went better over there than it did here this evening. I'll put some of those croakers who filled me up with gloom on the right track when I get back to them."

THE YOUNG ROSCIUS.

A Theatrical Rocket's Flight—History of the Boy Tragedian—Master Betty's Life.

Few who have dipped into the glowing pages of theatrical history but know something of the meteoric career of Master Betty,

Master Betty, "The Young Roscius."

that remarkable boy actor who had all England at his feet and amassed a fortune before he was fifteen. Strange, to say, however, although the broad details of his many triumphs are written at large in the annals of the stage, no complete account has ever been given of the circumstances which led to his going on the boards or of the distinguishing characteristics of his first performances. That the particulars in question form an interesting chapter in the history of the bygone Irish theatre the following records will go to show.

For fully half a century before the boy's debut the Bettys of Lisburn had been prominently identified with the interests of the Ulster linen trade. The lad's grandfather was a physician, who besides attending to a modest practice in his native town, owned a large bleach green at Ballynahinch. Residing at Chapel Hill in Lisburn, he had two sons, Zachariah, who became Apothecary-General to his Majesty's forces in the West Indies, and William Henry, who eventually succeeded to the family business.

After his father's death Mr. W. H. Betty had occasion, for commercial reasons, frequently to visit England, and while at Worcester on one of these trips made the acquaintance of Mary Stanton, the only daughter of James Stanton, Esquire, of Hopton Court, in Shropshire. A marriage resulted in 1790. Late in the following Summer Mrs. Betty returned to England for a little while, and while at Shrewsbury, on September 13, 1791, gave birth to a son, the afterward famous Young Roscius. In due course, a few years after she had found her way back to the family roof-tree, the child was sent to Mr. Goyer's seminary and later on to the classical institution ably presided over by the Rev. Mr. Dubourdien. As a schoolboy he evinced the possession of no particular smartness nor gave any inkling of his slumbering precocity.

In no wise amorous of the harsh County Antrim accent, with its unpleasant approximation to lowland Scotch, Mrs. Betty was very anxious that the boy should learn to speak English in its purity, and, to counteract the baneful effect of local influences, used to read him long passages from the poets. His first impression of acting was derived from hearing his father deliver Cardinal Wolsey's lament with appropriate action. This he learned himself through listening to its frequent repetition by his mother, and almost before he was able to read he was master of several recitations. The crowning impulse, however, was given when the boy was taken to Belfast by his parents in October, 1802, to see Mrs. Siddons as Elvira in Pizarro. It was certainly a tribute to the unrivaled powers of the stately queen of tragedy that in this ungrateful part she was able to apply tinder to the spark and send the boy home murmuring, "Oh, I shall die, I shall die, if I don't become an actor!"

Wearied by the child's importunities, Mr. Betty, although doubtful of the wisdom of his course, finally brought pressure to bear to induce Michael Atkins, the Belfast actor-manager, to come to Lisburn and decide the issue. Atkins had seemingly little confidence in his own judgment regarding the prospective drawing powers of youthful prodigies, for after listening with puzzled air to the child's delivery of certain passages from the part of Elvira, he sent for Hough, the prompter, to take the benefit of his opinion. Hough was not long in detecting the diamond in the rough, and expressed himself so favorably as to the possibilities of the case that the delighted father arranged with him that he should repair to his Ballynahinch farm for a time and give the boy a sound course of training. Fencing he had already been taught by his father, an expert in the mysteries of carte and tierce. So to Ballynahinch pupil and master went, and there Master Betty was carefully coached in Osman, Rolla, Douglas, etc. Eventually, on Hough's recommendation, Atkins secured the lad's services for four nights on sharing terms after £12 had been deducted each evening for the charges of the house. Hypocritically enough, Mr. Betty protested to his Calvinistic friends that he was under petticoat government and driven to accede to an undesirable arrangement for peace and quiet's sake. But once the boy's fame began to be noised abroad he "made no bones" about disposing of his farm and bleaching-green and trooping off with him on his triumphal progress through the Kingdom.

William Henry West Betty wanted just a month of being twelve when he made his first appearance on the stage at Belfast, on Friday, August 19, 1803, as Osman, Sultan of Jerusalem, in Aaron Hill's tragedy of Zara. Those were disaffected times in Ireland, and as Belfast happened to be under martial law, the performance had to begin promptly at six that the whole might be over by nine. As local newspaper had not then attained the dignity of diurnal publication, criticism was neither superficial nor red hot, but when *The Belfast Newsletter* eventually came to discuss the boy's debut it pointed out emphatically that the quidnuncs who went to sneer remained to applaud. "The young gentleman's person is handsome," it continued, "his deportment majestic and his voice bold and melodious; and the performance throughout, considering his age and its being his first appearance, was truly astonishing. He marked all the author's particular passages with great discernment, and, where required, with the most energetic force. Indeed, from the specimen he gave last night of his very promising abilities, if his genius be rightly cultivated under proper masters, he bids fair to rival the first tragedian of the age, and may not be unjustly styled the Minor Roscius." With slight modification the epithet stuck, and it was as the Young Roscius the Betty boy became known to future fame.

Merritt, in his "Life of Master Betty," published at Liverpool in 1804, states that a competent judge, himself a capable tragedian, who happened to be present at the boy's debut, averred that the performance was remarkable beyond belief. The child had all the aplomb of a seasoned actor and made no mistake throughout. Tall for his age, being exactly four feet ten, his erect bearing and graceful deportment gave the impression of still greater height. Somewhat feminine in cast were his delicate, expressive features with their placid blue eyes. He wore no wig, allowing his abundant golden locks, which, off the stage, were generally confined in a comb, to fall in waving tresses over his shoulders. In the beginning his voice, according to Merritt "possessed a tone of such clearness, strength and silvery sweetness that the audience and actors were equally struck with it and unanimously thought it his predominate excellence." Later on it coarsened owing to severe usage and the approach of adolescence.

After his triumph as Osman, Master Betty appeared as Young Norval in Douglas, as Rolla in Pizarro, and as Romeo to the Juliet of a debutante, Miss Atkins, the manager's daughter. In one and all he gave perfect satisfaction. Remarkable acting generally inspires remarkable criticism, and in this instance a brilliant, analytical review of the boy's various characterizations, sent off hot foot to London to the *Monthly Mirror* by a writer signing himself "Crito," whetted public curiosity and largely paved the way for future triumphs.

Toward the close of November Master Betty was borne on the wings of success to Dublin, where he appeared at Crow Street for nine nights and added several new characters to his repertory, notably Frederick in Lovers' Vows and Tancred in the tragedy of Tancred and Sigismunda. As a testimony to the quickness of his study it is credibly related that at this juncture he learned the part of Hamlet (possibly the longest on record) in the short space of three hours. The voice of Hough the prompter was heard no more in the land, as that apt mentor accompanied his pupil as guide, philosopher and friend. Great were his services to the Young Roscius, and although the elder Betty endeavored at one time to cashier him unceremoniously, kinder thoughts prevailed and he was evetually rewarded with a pension of £50 per annum for life.

The Young Roscius in the Kilts of Douglas.

Cork, Waterford, Glasgow, Edinburgh, Birmingham—all did obeisance before the new theatrical divinity and poured in their offerings. Bettymania became epidemic, and London caught the distemper. Such was the boy's reputation before setting foot in the metropolis that the Covent Garden management were glad to secure his services for twelve performances in the Autumn of 1804 at fifty guineas per night and a clear benefit. Cheap, too, was he at the price, for the crowds that regularly besieged the doors were so vast and uncontrollable that occasionally the military had to be called out to preserve order. Thence he proceeded to Drury Lane, opening there on Dec. 10, 1804, as Young Norval, and in the course of twenty-eight nights glutted the exchequer with the princely total of £17,210 11s. 0d., or a nightly average of some £614 odd. Both the great patent theatres were now at his command at practically his own terms, and in the following season he appeared alternately at each for twenty-four nights with undiminished success. Despite excessive laudation, that would have turned the brain in many an older and wiser head, Master Betty remained calm and unspoilt. Off the stage he was a natural boy, fond of tops and other childish delights, and his utter lack of affectation seems to have contributed to his great social success. Princes of the blood bore him away in their carriages to have his portrait painted by eminent Royal Academicians, medals were struck in his honor, and he had the distinction of being caricatured by Gillray and Rowlandson. From the palace to the garret his wonderful powers were the prevailing topic. Although actors were still largely under the ban of social ostracism, the King paid him the compliment of introducing him to the Queen and the princesses. And to crown all, Pitt adjourned the House of Commons on one occasion that the members might troop in a body to Drury Lane to see the boy play Hamlet.

Then followed another visit to the country, and when the young Roscius sought a renewal of his old triumphs at the two patent theatres he had added Richard III, Macbeth, and Zanga in The Revenge to the list of his characterizations. Slowly, very slowly, the novelty wore off. The last of Master Betty as Master Betty was seen at Bath on March 26, 1808. Four quiet, studious years were spent at Cambridge, after which the erstwhile prodigy, now come to man's estate, returned to his first love. But the rocket had exhausted its powers of coruscations, and, fizzling feebly, exposed to view nothing but the stick. After a dozen years of fitful and intermittent strolling, which only seemed to make his early admirers doubt the wisdom of their enthusiasm, Betty threw up the sponge, and in taking a farewell benefit at Southampton on Aug. 9, 1824, retired into private life at the age of thirty-three in full enjoyment of the vast earnings of his boyhood.

What a romance it is, this story of a youth's all-conquering march through the kingdom, with rank, intellect, and beauty bowing down and worshiping as he went! Although the perspective of Time makes us prone to look with contempt upon those who could lose their heads over the parrot-like utterances of a receptive, well-trained child, still it must have been a glorious kind of madness that could take possession of painters, poets, statesmen, princes of the blood alike.

It is sad to think that a career which gave indication of such brilliant promise should have ended so disappointingly. His is preeminently one of the cases when it would have been better to die young. But Providence ordained it that he should long outlive his reputation, and that his years in the land should be eighty-three—or half a century of oblivion.

WILLIAM J. LAWRENCE.

GOOD PROSPECTS IN NEW ORLEANS.

Charles Fourton, manager of the Grand Opera House, New Orleans, is in New York on a business visit in connection with his Southern interests. He is enthusiastic about the present activity of all sorts of business in the South and particularly in his home city. More interest has been shown in the theatres during the past season, he says, than in several years, and the prospects for next year are unusually encouraging. Subscriptions for the opera season are already far ahead of the average and plans are more elaborate.

"New Orleans is becoming more and more an attractive Winter resort," said Mr. Fourton, "and to meet the demands of the increased population four large hotels are now under construction, to be ready for occupancy next Winter. Tourist visitors are usually good theatregoers, and it may be partly due to them that the theatrical business has increased so rapidly of late. No new theatres are projected for the immediate future, however."

Speaking of the lack of success attending New Orleans French opera in other cities, notably in New York, Mr. Fourton said that many of the best artists cannot be induced to come North, and that the companies composed of mediocre singers cannot hope to meet with approval in New York. He thinks that French opera by French singers would be as well patronized here as in New Orleans if it were presented with the same care and with people of the same quality.

Mr. Fourton will be in the city for some time longer or until his plans for the season are completed.

THE LA SHELLE PLAYS.

Checkers has become the property of Frank McKee, A. W. Dingwall and Cornelius Gardner. Each of the trio gets a one-sixth interest, Mr. Gardner retaining the half interest he has always held. In the sale of Checkers and The Education of Mr. Pipp Mrs. La Shelle was represented by Augustus Thomas. In her remaining theatrical properties, The Heir to the Hoorah and The Virginian, Mrs. La Shelle will have no partner. Both productions will continue to bear the La Shelle trade-mark and be operated from the La Shelle offices by the present staff. Many managers of prominence have made offers for an interest in the La Shelle plays, each declaring their willingness to continue the use of Kirke La Shelle's name, not only in respect to the late manager, but also because it represents a high standard of worth.

Young Rearing as Frederick in Lovers' Vows.

PLANS OF MANAGERS.

Charles B. Dillingham arrived from Europe on the *Kronprinz Wilhelm* June 29. He announced that he will direct three new stars and that he has contracts for half a dozen new operas and plays. Robert Lorraine is to be one of the stars and will appear in Bernard Shaw's Man and Superman. Charles Frohman will be interested with Mr. Dillingham in the production. Mr. Lorraine will open the Hudson Theatre about Sept. 1. Olga Nethersole will come to this country under Mr. Dillingham's management in October. It is planned to present first Le Dedale, or The Labyrinth, as it will be called in English. Later Miss Nethersole will be seen in some of the roles with which she has been identified. She will play in twelve other American cities after her New York season. Hamilton Revelle will be one of her leading men. Upon Mr. Dillingham's arrival he signed a five years' contract with Thomas W. Ross. Henry W. Blossom will write a new play for Mr. Ross. It will be entitled A Fair Exchange. Fritzi Scheff is to have a musical play entitled Mlle. Modiste, for which Henry W. Blossom wrote the book and Victor Herbert will write the music. "I persuaded Maxine Elliott to close her London season last Saturday," said Mr. Dillingham, "as she must begin to rehearse her new play by Clyde Fitch the last of July. She has received her new play from Mr. Fitch. It is entitled My Girl Joe, and deals with the morganatic marriage of a German prince with an American girl. Miss Elliott will open the season at the Criterion Theatre in this play Sept. 4." While Mr. Dillingham was in Paris he received the new musical play for Lulu Glaser by Harry B. Smith. It tells the adventures of a lively American woman in Europe, and will be entitled either Miss Dolly Dollars or The Yankee Girl. Victor Herbert has written the music. Miss Glaser is to open the regular Knickerbocker Theatre season in this musical comedy Sept. 4. Frank Daniels is to continue at the Knickerbocker Theatre until July 1, when he and his company are to get a vacation, reopening at the Knickerbocker Aug. 7 and continuing until Miss Glaser's time begins. "One play I secured in Paris," said Mr. Dillingham, "I am having adapted with a view to presenting Louis Mann in it. Another play I am to produce treats of the life of Molière and is by Maurice Donnay. Another is to be the opening play at the Théâtre de la Renaissance. In association with George Edwardes I have secured the opera Les Dragons de l'Imperatrice, and also arranged for a new play by Clyde Fitch, another American play by Paul Kester, and a musical farce by Harry B. Smith."

For the Murray Hill Theatre in New York plans have been filed with Superintendent Hopper for a fine new lobby and entrance that will be made by the remodeling of a one-story building owned by Robert W. Goelet on the south side of Forty-second Street. This will permit the building of a corridor sixty-nine feet long, with a street entrance eighteen feet wide.

Wright Lorimer and his company of 150 players open at Parsons' Theatre, Hartford, Aug. 31, in The Shepherd King, and will tour New England for seven weeks, visiting in the order named Boston, Lowell, Salem, Lynn, Fall River, Providence, Springfield, and Worcester. The shortest of these engagements will be for three nights and the longest for one week. On Oct. 23 the Southern and Western tour will begin at Pittsburgh, and go to Baltimore, Washington, Atlanta, Birmingham, New Orleans, Memphis, Nashville, St. Louis, Cincinnati, and Chicago, the people, scenery, costumes, properties and electrical effects requiring six cars for their transportation. The Chicago engagement begins late in January and is for eight weeks or longer, while the other cities will be played for one and two weeks only. The production, which is under the managerial direction of William A. Brady, will be presented everywhere in its entirety. Among the people re-engaged from last season's company are Carl Eckstrom, Charles Kent, O'Kane Hillis, Nellete Reed, Margaret Hayward, and Marian Ward.

George W. Lederer is to come back to Broadway. In Philadelphia four weeks ago he produced a musical play with the title of Comin' Through the Rye, and he will transfer it to the Broadway Theatre for a run beginning July 24.

Florence Roberts will begin her seventh annual tour at Salt Lake City about Oct. 1 under the direction of John Cort, and Paul Armstrong will go West to conduct the rehearsals of Ann La Mont, the new name of her play. H. S. Northrup, Robert McWade, Clifford Leigh, Norah Lamison, Lucille York, Florence Robinson, Mercelia Esmond, and Ida May Bradley have been engaged to support Miss Roberts.

The Geezer of Geck, a new musical comedy by Robert J. Adams, of Chicago, and Paul Schindler, of Boston, will be presented at the Tremont Theatre in Boston late in July. Dave Lewis and Elfie Fay will head the cast. On Sept. 3 in Chicago it will inaugurate an indefinite run at the Garrick Theatre.

The Princess Theatre, New York, now managed by the Messrs. Shubert, if negotiations at present pending are successfully concluded, will pass into the hands of Will J. Block, and will be reopened in September under the title of Block's Music Hall, with a style of entertainment calculated to restore the theatre once more to popularity. The Princess Theatre is especially adapted to musical offerings, and if the Messrs. Shubert decide to surrender the theatre it is probable that Mr. Block will open the house with Kafoozelum, now running in Boston. Mr. Block was the manager of the Herald Square Theatre in New York for four years, just before the Messrs. Shubert secured that house.

Daniel Frohman will add Lawrance D'Orsay to his list of stars next season. He made the arrangement with the Kirke La Shelle estate by cable through Charles Frohman's New York offices. Mr. D'Orsay signed the contract before he sailed for Europe. He will appear in the new play, The Embassy Ball, which Augustus Thomas has written for him.

Charles Frohman has arranged with Mrs. Kirke La Shelle for the English rights of The Heir to the Hoorah. It is his intention to present it in London with an entirely American cast. The cast now at the Hudson may go to London.

A. H. Woods has arranged to star Elfie Fay in a musical comedy to be entitled The Belle of Avenue A. Her season will begin the last week in August in Atlantic City.

Charles Frohman has signed a contract with Sir Henry Irving for a fourteen weeks' engagement in the United States, beginning in January. The tour does not include California, as previously contemplated. This is purposed to be the great tragedian's farewell tour in America.

Morristown, Tenn., is to have a new opera house, to cost $8,000. Work on the structure is to begin at once and be completed by Fall.

Raymond Hitchcock will forsake comic opera next season for straight comedy, also still under Mr. Savage's management. He is to appear in a new play by E. E. Kidder at Wallack's some time in August. The title has not been chosen, but the play is well on its way to completion. Mr. Hitchcock hopes to succeed in something of the line of parts followed by Sol Smith Russell, and Mr. Kidder, who equipped Mr. Russell so well, was called on to elaborate the story. The plot, incidents and characters are furnished largely by Mr. Hitchcock's recollections of Hackney, which is to Auburn, N. Y. (his birthplace), what Harlem is to New York. The principal character is Rip Dawson, a man of forty-five, foreman of the fire company, genius and inventor. One of his numerous inventions is a cream separator which is stolen, patented and made the basis of an ample fortune for the thief, who goes in for its manufacture secretly. On learning of the theft Dawson is vastly tickled that one of his ideas has proved valuable and is not disposed to prosecute until it is pointed out to him that he should protect his daughter's fortune and that the fire company needs uniforms.

The Black Crook will be revived by Charles Miller and Max Rhein, with Balassy Kiraify as stage-manager.

SHOP TALK.

Bohemia and Bohemians—The Comedian and the Tragedian Tell the Difference.

The fat comedian was speaking with unaccustomed seriousness.

"I was not born great, or if I was the evidence has been lost in the shuffle. Manifestly I have not achieved greatness, judged by prevailing standards, and your attempt to thrust greatness upon me can result only in disaster. My tall friend complained, very justly, I think, of the onerous task imposed upon him in the matter of defining genius in an after dinner dissertation, in the face of the fact that poets, wits, philosophers and alienists have during several centuries failed to arrive at any fixed conclusions on the subject.

"When you asked me for a definition of a Bohemian I felt myself unequal to the task, notwithstanding I had during my early professional struggles been 'props' with a troupe of Bohemian glass blowers, at a county fair in Wisconsin. However, I will give you the results of some observations and experiences among the nomadic tribes. If my recital is not educational, it may at least be interesting and instructive, as suggesting the glibness with which some people discourse upon subjects about which they know nothing.

"The popular conception of modern Bohemia appears to have three geographical or gastronomic centres—viz.: The high ball, the rathskeller and the table d'hote. These have colossal nerve tributaries and gall ducts. The high ball can scarcely be said to have a local habitat; just now it is epidemic. Its devotees are more bibacious than gastronomic. The rathskeller might be called the subway route to Bohemia, while the table d'hote we will designate the *vin ordinaire* line. If I do not make myself as lucid as could be wished please attribute it to the fact that I have been trying all of the routes since receiving this assignment, purely, however, in the interest of the subject.

I found the high ball Bohemia least interesting of all. It has nothing unique, nothing distinctive; in fact, no atmosphere. Possibly this is accounted for by the fact that the high baller don't eat enough. Food, plenty of it, regardless of quality, appears to be an essential factor in the creation and dissemination of Bohemian atmosphere. The high ball has aroma, I grant you, but absolutely no atmosphere. Eh? Yes, thanks, plain water, please. And so we will dismiss the high ball as un-Bohemian.

"But the rathskeller—the subway! That's where your atmosphere comes in; and it never gets out. An acquaintance saw me standing on a corner with a far away look in my eye and asked what I was looking for.

"'I'm looking for Bohemia,' I said.

"'This is it,' he replied. 'Come down with me; I know one barkeeper and two waiters.'

"We took a seat in a far corner, out under the sidewalk. 'This is the real thing,' said my friend. 'It is one of the most famous Bohemian resorts in New York.' I asked him why they called it Bohemia, and he said because they sold Bohemian beer, and the orchestra of five were all Bohemians. He said the leader was becoming quite a fad in Bohemian circles, where he was regarded as a genius. I thought it likely when I looked at his hair. He had the trade-mark, all right.

"About eleven-thirty the 'Bohemians' began to assemble. There were a half dozen theatre parties, and a little later five or six chorus girls and escorts. Then a man entered who wore a high hat and a long skirted coat; he twirled a cane and smoked a cigarette. He swung around the circle to give the society ladies a treat; he nodded familiarly to the chorus girls, and, seating himself at a vacant table, where everybody could get a good look, he posed monchalantly and ordered a beer. My chaperone informed me that he was the 'leading man' of an East Side stock company. He was impressive while he lasted, but he suffered an early eclipse. The place filled rapidly, and Apollo became simply a homogeneous particle.

"The man with the hair tapped his fiddle; he looked about impressively, then his head sunk down between his shoulders, his big eyes rolled up toward the sidewalk, and they were off. At the end of the first round a female voice near my table exclaimed, 'Isn't he glorious!' I turned to look at the speaker. She was a frail thing of forty odd. She had red cheeks, flaxen curls, black eye lashes and gold in her front teeth. Her chin rested on her long, glove covered arms, and her eyes rested on the man with the fiddle and the hair. 'This is indeed Bohemia,' she said, as she deftly tossed the cherry from the bottom of her glass between the rows of gold fillings.

"My friend informed me that she was a literary celebrity. Said she did the society stunts for the New Jersey supplement to one of the big Sunday yellows. Her escort was young enough to be her son. But he wasn't, so my friend said.

"About 1 A.M. I began to feel the atmosphere—I couldn't see it; I had to feel it. There was a conglomerate essence of beer, beef, tobacco, sauerkraut and sausage, mustard, Welsh rarebit and coffee, and other things that go to make up a tenderloin conception of Bohemia. At 2 A.M. I struggled through the atmosphere and reached the sidewalk. I leaned against a post and allowed the early morning zephyrs to toy with me.

"After oxygenating for three days I tried the table d'hote edition. The place was representative, likewise the crowd. Dinner began at six and ended any old time. Candidly, the Latin is an improvement on the Teutonic. But both are emasculated and vulgarised by 'local color.' From six to seven-thirty decorum was perfect. There were musicians, opera singers, painters and writers. At least my escort so informed me, and appearances justified the statement. Many of these left early, probably to attend to professional duties. Their places were soon occupied by faddists and slummers. There were some, evidently of good breeding and refinement. They were quietly curious. There were beefy women with peek-a-boo waists, peroxide hair and painted mouths. They sipped Manhattan cocktails, and passed by easy stages from the glassy stare to the maudlin leer. Their escorts were the usual thing—youngsters in dress suits and white haired papas in Tuxedos.

"By eight-thirty the men and women of the art and literary world, who could, and probably originally did, contribute a touch of Bohemian atmosphere to the place, had withdrawn quietly, with the influx of the slummers. At nine the real thing was on. The orchestra of three played rag time, and a gang of college boys joined in. Red wine gave place to champagne. At this stage of the game there was little choice between the sub-cellar and *vin ordinaire* Bohemia. Both were libels.

"'These evenings in Bohemia are simply delightful,' said one of the peroxides between cherries. 'How those foreigners enjoy life,' said another, after a gang of college rounders had murdered 'Maggie Riley,' and nearly driven the orchestra to suicide. The slummers sneaked at ten-thirty, two of the ladies rather topheavy. 'Splen' time,' said one as she walked unsteadily toward her carriage. 'I just love these Bohemians. Whare do they all come from?' And an elderly lady, probably her mother or aunt, replied, 'From Bohemia, of course; what a stupid question.'

"If I have failed to define a Bohemian or locate Bohemia, I think I have at least conveyed the impressions of that mystical land and people that is entertained by a large but unimportant element in this cosmopolitan city. I have now had a week in which to fumigate my brain, regulate my digestion, and get the smell out of my clothes. With your approval I will blow myself on an extra quart of Chambertin. The first has just given me a relish for the squab. And as we quaff the nectar the tragedian shall paint for us the reverse side of the picture—the real 'Bohemia.'"

The squab were eaten in silence and the Burgundy sipped with a relish. The salad went the way of the squab, and the cheese and coffee produced only commonplaces. With the cognac and cigars the trio leaned back in their chairs. The tragedian closed his eyes for a moment and blew a wreath of smoke. The faces of the tall man and the fat comedian beamed with pleasurable anticipation. The tragedian began slowly:

"You have steered well and safely between the Scylla of idealism and the Charybdis of dogmatism. You have left me to determine 'who got the whisky skin?' So far as I am concerned that problem must remain unsolved.

"You have given us the vulgarian's conception of Bohemia. I will try to convey an impression of the other extreme, the ideal Bohemian. The genuine article of everyday commerce will be found somewhere between the two.

"Our three dissertations are supposed to describe three types of men: a gentleman, a genius, a Bohemian. The latter, idealized, should typify the trinity. The true Bohemian is unconsciously a genius and instinctively a gentleman. The chief error made by people in search of Bohemia is their supposition that there is such a place. The Bohemia of which we treat has no *habitat*. It is not a place. It is a temperamental and a psychological condition. It is not created by beer, high balls or *vin ordinaire*, and assuredly not by champagne. It is at this moment here, in this cosy corner of this cosy grill room. Not through the mediumship of this Burgundy—which is excellent—but simply because, through no fault or virtue of our own, we are so constituted. I said a moment ago that a Bohemian was unconsciously a genius. What an egotist I must appear!"

"I would not hear your enemy say so," said the fat comedian.

"Thanks. I will not again 'do your ear that violence.' I spoke then of an ideal. We are of that article of everyday commerce to be found somewhere between the two, to quote myself. Bohemians are born, not made; though many affect it.

"If fate and poverty have deprived him of an education, happy accident, his foster mother, has supplied the deficiency. When you chat or converse with him—he can do both—he is not on the watch to probe your sentences with the small sting of prejudice. He has a sensitive nature and a fervid fancy. He has true passion, if you have the power to wake it. He cares not when or on what he breakfasts or dines, and if his interest is aroused or his sympathies enlisted he cares not whether he breakfasts or dines at all. Perched at a coffee stand in the market place he finds nectar in the cup and a realm of romance in the faces of the market people—for he is a disciple of Lavater. If you have the wit to appreciate him he will entertain you in a genial hearty manner. If you are a bore he wil walk five miles to avoid you.

"He is rarely a politician, in a party sense; seldom, if ever, a statesman, and never an orthodox churchman. He is always willing to listen and prompt to acknowledge his errors. He recognises a supreme force and bows to it. He knows that force created the soaring eagle and the groveling worm and has organised laws for both. That is all. He is a Croesus in hope, a beggar in faith. He loves Nature and to him Nature and God are one. He finds sermons in rustling leaves, hears melody in the rolling waves and reads poems in the shifting clouds. His intimates are few and those congenial souls, men and women, who understand each other.

"Yes, I said women, for there is a feminine type of Bohemian. And, oh! they are dangerous women, too; but dangerous oftener to themselves than to others. They have no affectations of 'society manners.' They are candid, frank and simple. They look you in the eyes as you speak, and they have a wonderful smile—not a mere showing of pretty teeth, but an expression of the mouth, half-parted lips, full of tenderness; and eyes! oh, such eyes! They glow with mirth, melt with sympathy or beam with intelligence! They listen when you speak; they are not small natured; they can bear criticism, even censure, and with a softening light in the eye, concede that you are right, if they think you are. But they can be tigers in defense of the helpless. The orthodox woman is shy of these feminine Bohemians, and they are shy in return, feeling sure that they will be pronounced odd, or misunderstood.

"The ideal Bohemian is a human kaleidoscope; with every revolution of thought comes a new revelation of form, color and fancy; but all are true, graceful and beautiful.

"So much for idealism. Now for a touch of reminiscent Bohemian history.

"A few years since, at one of those delightful 'Shop Talks' for which the American Dramatists' Club is famous, I was seated beside a man well known in the world of letters. He was nearly eighty, but he had the clear eye, the alert intelligence and the quick mental grasp of a man of forty. Some passing reference was made to the Bohemian character of our monthy meetings, where luncheon, beer and 'shop talk' always follow the conclusion of routine business. The remark was made in a half-apologetic way, as the gentleman mentioned was our guest for the first time.

"Smiling through something like a tear, he said: 'Friends, you have to-night made me a boy again. You have carried me back through fifty years of trials, triumphs, heartaches, tempests and sunshine, to the old days at Pfaff's. I can pay you no greater compliment as a return for your delightful hospitality.'

"He leaned back in his big easy chair and held his delicate white hand before his closed eyes. The little club room that a moment before had rung with merry laughter became hushed. I violate no confidence in repeating in an imperfect way what followed. Apologising for his momentary weakness, he began slowly:

"'Those were the golden days of New York's Bohemia. In your gatherings I fancy I see its resurrection and rejuvenation. It was a Bohemia peopled by men whose wit and wisdom lent poetry to their lives, and imparted to the beer a rarer flavor than the malt. They laughed while they lived, albeit they often lived in the midst of stern privation.

"'There was Harry Clapp, from the Puritanic confines of New England, bent upon rescuing the black man from slavery and all men from the thralldom of intoxicating drink. A philosopher, a poet, a critic and a philanthropist—alas! that neither his philosophy, his poetry, his critiques nor his philanthropy could gain for him any of the prizes in life's great lottery. He had more wild schemes for winning wealth without work than ever entered the brain of Colonel Mulberry Sellers. Listening to his enthusiastic flights one would fancy that his path was rose-strewn, with no thorns to prick his feet. Yet Harry Clapp drank deep of the cup of misery and but for the sunshine of his genial nature he might have been a crabbed misanthrope. Death found the bright promise of his youth wellnigh blasted.

"'Nat Shepard was known to his intimates at Pfaff's as Daisy. The name was peculiarly applicable. When he first wandered into the charmed precincts of Bohemia his fair skin, fresh lips, rosy cheeks and blue eyes made his presence suggestive of green fields and healthful country air. In his writings he was forever singing of pastures and brooks and green fields and birds, displaying wonderful knowledge and love of nature; yet the greater portion of his life was spent amid the bricks and mortar and dust of the city. Warm-hearted, companionable, generous to a fault, with the light of his rich genius shining through all his words, Nat Shepard was a very Prince of Bohemians. At his best his poetry was equal to that of Aldrich. Had he devoted himself persistently to literature as an art, and not simply as a means of earning a living, Shepard might have become one of the best known poets of his generation. He died, I think, in 1869, under the saddest of circumstances. His last printed poem, which appeared almost simultaneously with his death, was called "At the Morgue," and was made doubly pathetic from the fact that its melancholy was wrung from the heart of the writer.

"'There was George Arnold, for whom R. H. Stoddard predicted a brilliant career, but whose life was blasted by drink. Some of his short stories are exceedingly good, and all his works evince a fine fancy, which, properly directed, would have won for him enduring fame. It was Arnold who wrote those odd but graceful lines, entitled "Beer," beginning:

> "'Here,
> With my beer,
> I sit."

and ending with this bright touch of fancy:

> "'Gold is dross;
> Love is loss;
> So if I gulp my sorrows down,
> Or see them drown
> In foamy draught of old nut brown,
> Then do I wear the crown
> Without the cross."

"'Poor Arnold! He had to bear the cross without the crown, and he could not "gulp down" all the sorrows that darkened his way.

"'And dear, warm-hearted Fitz James O'Brien! One or two of his short stories are, to my mind, equal to the best productions of any native author. And the Seymours, Halpine, Gardette and Nat Urner. Not only men of the world of letters, but of the stage were these, including the Wallacks, John Owens, Burton, Hackett, Davenport, Dan Setchell, John Brougham, "Gentleman" George Jordan and many lesser lights, both of the quill and the buskin. A royal crowd it was, whose like we shall not look upon again. It was a Bohemia worthy of the name. They drank freely the beer of which George Arnold sings, and they smoked with a relish all the cigars that came their way. But there were times when they neither smoked nor drank at all. There were hours and hours together when they *worked*.

"'The so-called Bohemians of to-day imitate the failings of men of genius who went before, and fail to emulate their talents or their virtues. The Goldsmiths, the Sheridans, the Garricks, the Johnsons and the Lambs, of another age, were found gathered at Pfaff's. Better for them, better for us, better for native literature had they been found there less frequently. But let me not moralize with their untimely acts as a text. Each must draw his own lesson from the story of their lives.

"'Another generation now fills the places made vacant by death. These doubtless, like those who are gone, have their hopes, their yearnings and their ambitions. Some have become famous, others will do so. But for me there are no faces like the old ones, no smiles so sweet, no voices so musical, no heart throbs of sympathy so warm, no hand touch so responsive as those I clasped a half century ago at Pfaff's.'

"And now, gentlemen, in conclusion," said the tragedian, "I am going to recite for your entertainment—or otherwise—some jingling verses touching upon this same Bohemia. They were written by a friend, many years ago, but have never been published:

> "'Bohemia! Ah, tell what other
> Land furnishes friendships so dear:
> Where every man is a brother,
> And every brother a peer;
> Where genius in musical cadence
> Courts beauties none other can woo,
> Can the cold outer world woo its maidens
> As sweetly as we?
>
> "'Our tastes may be broad or esthetic,
> Our weapons the brush or the quill,
> Our temperament light or pathetic,
> Our assets a coin or a bill;
> We still are the freest of freemen,
> To sing, or to paint, or to write:
> Society's Ishmaels, the Bohemian
> And Ishmaelitess.
>
> "'We may step on the stage to amuse you,
> Or disappear beyond our ken;
> We may write to extol or abuse you,
> We may tickle your ears with our lays;
> We may sing to you, paint you in colors,
> Write books to be bound for your shelves;
> All this you can have for our dollars—
> You can't have ourselves.
>
> "'As rivers that flow on unmingled,
> The smooth and the turbulent tide,
> Our lives from the world's life are mingled
> Although the streams run side by side.
> We are with you, and taste in your presence
> A nectar your wealth cannot give:
> Bohemia's magical essence,
> In whose breath we live."

MELVILLE NORTON.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

E. D.: Elizabeth Tyree played Harriet Fordyce in The Earl of Pawtucket early in its run.

XAVIER, San Francisco: Erminie was first produced at Birmingham, England, in October, 1885. Its first presentation in America was at the Casino Theatre, New York, May 10, 1886, with a cast including Pauline Hall and Maria Jansen. It was revived at the Casino in 1893 with Francis Wilson and Henry E. Dixey in the cast.

S. M. A.: 1. Sir Henry Irving made his first appearance on the American stage at the Star Theatre, New York, in 1883. 2. Racine was born on Dec. 21, 1639, in la Ferte-Milon, a small town not far from Paris. He attained success with his third tragedy, Andromaque, when but twenty-eight years old. Molière produced Racine's first play.

C. H., Elmira, N. Y.: There is a little vaudeville theatre in your city in which you should be able to secure an engagement, and in one week you can tell whether you will be successful or otherwise. The talents you mention are very common, and the market is oversupplied with dancers. However, the manager of your local house may be willing to give you a chance.

R. N., Cleveland, O.: THE MIRROR cannot undertake to explain the secret of the illusion "Dida." The manner in which the trick that has aroused your curiosity to such an extent is done is the property of the inventor, and he is entitled to the profits that come from his exploitation of this attraction. The business of a magician is to mystify the public, and if he explained his tricks all the charm would be gone from them.

A. K., Atlantic City: Henry V. Esmond is author of the following plays: Rest (1892), Bogey (1895), The Divided Way (1895), In and Out of a Punt (1896), One Summer's Day (1897), Cupboard Love (1898), Grierson's Way (1898), When We Were Twenty-one (1901), The Sentimentalist (1901), The Wilderness (1901), My Lady Virtue (1902), Billy's Little Love Affair (1903); also of The Courtship of Leonie, My Lady's Lord and others.

M. E. F., Waterbury, Conn.: The Wife was first produced at the Lyceum Theatre, New York, Nov. 8, 1887, with the following cast: John Rutherford, Herbert Kelcey; Matthew Culver, Nelson Wheatcroft; Robert Grey, Henry Miller; Silas Truman, Charles Walcot; Major Homer Q. Putnam, William J. Le Moyne; Jack Dexter, Charles Dickson; M. Randolph, Walter Ballows; Helen Henderson, Georgia Cayvan; Lucille Ferrant, Grace Henderson; Mrs. S. Bellamy Ives, Mrs. Charles Walcot; Kitty Ives, Louise Dillon; Mrs. Amory, Mrs. Thomas Whiffen; Agnes, Vida Croly.

B. B. R., Castine, Maine: The Mary Taylor to whom the clipping you send refers was probably Mary Cecelia Taylor, known as "Our Mary." She was born in New York March 3, 1827, and first appeared in public when she was ten years old in a concert given in New York, when she sang a scene from Der Freischutz. Shortly after this she appeared in the chorus of Amilie at the National Theatre, corner of Leonard and Church streets. For a long time she was a great favorite at Mitchell's Olympic. She took her leave of the stage May 3, 1852, at Burton's Chambers Street Theatre, and was married November 11, 1852, to W. Ogilvie Ewen. She died in New York November 16, 1886.

M. R., New York city: 1. Mr. Barnes of New York was first produced at the Broadway Theatre, Oct 15, 1888, with this cast: Count Musso Danella, F. F. Mackay; Edwin Gerard Anstruther, E. H. Vanderfelt; Burton H. Barnes of New York, J. H. Gilmour; Tomasso Monaldi, Ralph Delmore; Andri de Belloc, F. Rineau; Antonio Paoli, R. B. Gibbs; Bernardo Salicetti, S. G. Enos; Casper Lefebre, W. Fletcher; Mateo, Alfred Kline; the Principal, R. Dillon; the Second, Mr. Henderson; Maria Paoli, Emily Rigl; Enid Anstruther, Isabelle Evesson; Lady Chartris, Effie Germon; Maud Chartris, Frankie Kemble; Isola, Helen Corlette. 2. Hamilton Revelle played Jean to Olga Nethersole's Sapho at Wallack's Theatre.

AMATEUR NOTES.

The Young People's Dramatic Society of Chicago gave a ball and banquet in honor of its President, Fred A. La Belle, at the club rooms on June 2. Although Mr. La Belle was in Europe in search of health at the time the affair in his honor was conducted as though he were present. His chair was decked with flowers and his plate at the banquet served with each course. The Young People's Dramatic Club was founded in 1890 by Mr. La Belle, with fifteen members. In two years the membership had increased to eighty, and at present it numbers 100, with more than three hundred names on the waiting list. The organization owns a club house, known as the "Amour," toward the construction of which Mr. La Belle furnished more than two-thirds of the money. Mr. La Belle is now barely twenty-one years of age, a hard student and an indefatigable worker. He is expected to be in San Francisco next month to compete for a medal offered by the club.

Lafayette College's dramatic club, The Sock and Buskin, played its annual Calculus play at the Able Opera House in Easton, Pa., June 17, to a packed house. A White Coon, a musical comedy in two acts, was presented with great success by a capable cast and chorus. The libretto and lyrics were by Thomas Blaine Donaldson, of the Mask and Wig Club, University of Pennsylvania, who has written and staged the "Sock and Buskin" plays for three seasons.

The graduating class of the College of the City of New York, at their class day exercises June 20, had the customary skits on members of the faculty, most of which were embodied in a play entitled The Cannibal Isle, written by Mark Eisner and Herbert R. Walsh, with music by F. N. Hyndman and A. Gumpert, all members of the class. The play portrayed direful things that happened to a party of scientific men who journeyed to the island to do exploratory stunts and instead had things done to them by savages. The professors were personified by characters in the play, disguised rather thinly as to their names, but more effectually in their make-up.

At Radcliffe College, Cambridge, Mass., on June 19 was given the first performance of Marlowe, a drama in five acts, by Josephine Preston Peabody. The play is based on the character of the actor-poet Marlowe, about whose life very little has ever been learned save that he was an educated man who wrote poetic and powerful dramas and died as a result of a tavern brawl. The cast, composed of graduates and undergraduates of Radcliffe and Harvard, follows:

Marlowe	G. P. Baker
Gabriel Archer	J. C. Hart
Richard Hale	R. L. Lyman
Gower	W. R. Burke
Lodge	F. W. Koch
Burke	C. Kempner
Poole	P. R. Kayser
Ellen Barsby	R. C. Van Wyc
Owen	K. K. Smith
Perry	W. F. Wilbur
Jenyns	R. H. Lord
Earl of Deptford Tavern	F. M. Wright
Francis Archer	F. W. Koch
Spence	H. Kempner
Boy at the "Blue Bliss"	L. Hatch
Head of the Watch	R. H. Keays
Allen	Jane Bever
Her Ladyship	Emma C. Noyes
Penne Beast	Eleanor W. Hutchinson
Gill	A. M. Wurtz

The California Dramatic company played Northern Lights with great success at the Alhambra Theatre in San Francisco June 3. The company is formed of some of the best amateur players on the Pacific Coast, and has given a number of plays with equal success. Some of those assuming parts are Bert C. Gillette, Hubert Cavanaugh, George Morgan, J. M. Maloy, May Stark-weather, Edythe Culbreath, Grace McGhie, and Madge Connoly.

IN OTHER CITIES.

SAN FRANCISCO.

Although the houses during Mrs. Fiske's engagement at the Majestic June 11-18 in Leah Kleschna were packed nightly to overflowing, the play could easily have run two weeks longer to big business, and were it not for the fact that the theatre in which Mrs. Fiske played in Los Angeles is to be torn down immediately upon the end of her engagement the time in this city would certainly have been extended. Every theatregoer in this city seems to be in sympathy with Mrs. Fiske in the attitude she has taken against the Theatrical Trust, and not a day passes that some newspaper does not extol Mrs. Fiske in her stand.

Mistakes Will Happen is the name of the clever comedy by Grant Stewart and Charles Dickson, which is the week's offering at the Alcazar 12-19. The complications in the play are woven around matrimonial entanglements and are ludicrously funny. John Craig, equally good in comedy and melodrama, does some interesting work. Miss Lawrence looked fetching in some smart gowns and her art is always apparent. Mary Young gave a clever bit of work as the Bluey. Adele Belgarde was welcomed back to the cast. Howard Scott, always a favorite, added much to the pleasure of the performance. Maher, Hilliard as the plumber, Harry Byers, and Miss Allen completed the cast. Next week Harriet's Honeymoon.

At the Columbia this week 12-19 is Nat Goodwin and a very good co. in The Usurper. The critics have not particularly praised the play, it is said to be rather weakly constructed and at the same time gives Mr. Goodwin little chance to do the work in which he pleases the most. His rendition of the character of John Maudor is delightful. Norman Tharp, Mr. Norwood and Felix Edwards do good work and Ruth Mackay, the leading lady, has a very charming personality. Georgie Mendum deserves special mention for her brilliant performance. Next week Mr. Goodwin in The American Citizen and The Gilded Fool.

At the Tivoli 12-19 The Tenderfoot is in its last nights, after a most successful run, the business being good up to the last performance. Barron Berthald, who has always been a drawing card at this house, has been engaged for a season of comic opera. His fine tenor voice is only seconded by his great art. He makes his first appearance in The Black Hussar on Monday night, 19.

The Fast Mail is the bill at the Central 12-19, and is a great attraction. The wonderful stage effects have seldom been equaled; in one act an engine and many cars cross the stage, also a freight train. The next act shows a faithful representation of Niagara Falls and in the last act a steamboat is seen to take fire and sink. In the cast were all the favorites, including Mr. Gamble and Miss Hopkins in the leading roles. Messrs. Schumer, Bacon, Boardman, Howall, and Corrigan. Miss Vane was charming in the ingenue role. Edna Elsmere looked the real adventuress. Packed houses greeted the performers each evening. Next week The Tornado.

For the fourth week of her engagement at the California 11-18 Florence Roberts is playing La Tosca. The rights to do so were obtained from Melbourne MacDowell, when he was leading man for Miss Roberts, the early part of the season. This is the first time that Miss Roberts has portrayed the role of Floria Tosca, and it is safe to say that her success in the role is apparent. She received five curtain calls after this act. Her gowns were superb. Mayall as Baron Scarpia did remarkably well, only at times he failed to play the role seriously enough, lacking depth in the part. Lucius Henderson as Carvarodossi was excellent. Franklyn Underwood gave the right touch to the part of Angelotti. Louise Royce was the best Queen ever seen here. The production was a very meritorious one. Next week two plays will be given. Monday to Thursday, The Adventures of Lady Ursula, and Thursday to Sunday, Magda.

At the Grand Opera House 12-19 the new stock co. began their eight weeks' engagement with the romantic drama, The Gates of Bondage. The story is a very odd and interesting one and holds the attention of the audience to the fall of the curtain. Maud Williamson and Alfred Woods, two Australian players, were seen in the leading roles with much success. Miss Williamson is an actress of great power and possesses a deep, rich contralto voice, most pleasing to the ear. Mr. Woods shows much experience in the dramatic art and carries conviction with his acting. Norval McGregor gave a clever rendition of the father. The stage management was under the direction of George Lask. Next week A Woman's Sin.

Weber's Music Hall has come to stay. Every night the people are turned away, and no such success has been known since the burlesques at Fischer's. Miss Frisky of Fresno has some very funny lines, and the incidental features are exceptionally good. Wink, Wink, Little Owl is a beautiful spectacle. The singing of Chevalier Batiste Barondo is a revelation. Walter Shannon is also doing capital work. The comedians are all good and the dancing of Miss Eulalie is out of the ordinary. The girls in the chorus are beauties. Lionel Lawrence is the producer of the burlesques; he will offer a new one next week, which is said to be his best. Bessie Tannehill is to join the co. next week.

After fifteen years' connection with the Tivoli as leading comedian and stage-manager Ferris Hartman is to leave this house. He leaves the profession to go into business.

Lansing Rowan, who was engaged for heavies with the Ferris co., played only one performance, as she was taken suddenly ill and was ordered by her physician to take a rest. She has fully recovered and is on her way East.

Marion Wilder, San Francisco's favorite contralto, who left for New York about a month ago, has taken the managers by storm, and she is now considering two very fine offers for New York's big productions next season.

Nat Goodwin finishes his engagement at the Columbia on Saturday night and leaves for the Yosemite Valley on Monday for a vacation.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Woggle-Bug, a musical extravaganza by L. Frank Baum and Frederic Chapin, received its first production at the Davidson Theatre June 15 before a good sized audience. The production was magnificently staged, the scenery and costumes simply defy description, but the work itself, regrettable to say, calls for but little in the way of commendation. Though the music is in many instances pretty, the plot and lyrics are almost utterly devoid of originality and sense. A co. of clever people struggled hard to make the performance a success, but the material was lacking, and it was almost pitiful to witness the efforts of the principal players endeavoring to make something out of nothing. The cast contained Blanche Deyo, Phoebe Coyne, Hal Godfrey, Sidney Bracey, Fred Mace, Mabel Hite, Beatrice McKenzie, Eddie Cunningham, and Sydney Deane. A fine chorus worked in a most praiseworthy manner, and Frank Pallma directed the music in his accustomed masterly style. The stage management was admirable, but the performance as it was presented on the opening night offers little prospect of future success. The audience was most indulgent, and the leading members of the co., including Helen Allyn, received merited recognition.

The Brown-Baker Stock co., under the personal direction of Albert Brown and Lee Baker, opened a Summer season at the Davidson 18 to a large audience. The play was called Who's Tampkins? being an improved version of The Three Hats. The performance was chiefly notable for the clever portrayals given by Albert Brown, Lee Baker, and Rodney Hanson. In make-up and acting these players were excellent. Edith Evelyn made the most out of the small part allotted her, and Grace May Lamkin and Patty Allison were favorites with the audience. Riley Chamberlin, who played the principal role, failed to interpret the humor contained in the part; his characterization was absolutely colorless, which was most surprising in an actor of his well-known ability. The County Fair 25-1.

Manager Thanhouser presented an excellent vaudeville bill at the Academy for the week of the Woodmen's Convention, opening 18. The programme included the Four Rianos, Arthur Deming, Cliff Dean and co., Gardner and Somers, Ruby Land, Dan Roblaw, Muller and Corelli, and the American Comedy Four. The new stock co. engaged by Edwin Thanhouser will open 26.

Chiafarelli's Italian Band has become the talk of the town at Pabst Park, where, in spite of unfavorable weather, large audiences have attended the concerts given by this splendid body of musicians. By special request the band will give a concert at the Pabst Theatre 26. Angelo De Rosa Norris has been engaged as soprano soloist.

Wonderland is drawing well, and, though the summer attractions are pretty strong, the resort is holding its own. Chandler's Band and Frank Mayer's Band are principal features.

George Foster Platt was a visitor during the week. After a few weeks' rest at a local Summer resort Mr. Platt will again be in harness.

The Modern Woodmen's Association have the keys of the city this week, and more than fifty thousand visitors are enjoying the biennial encampment.

CLAUDE L. N. NORRIE.

PROVIDENCE.

The Albee Stock co. gave performances of The Cowboy and the Lady at Keith's June 19-24 to large and pleased houses. Gardner Crane and Helen MacGregor were cast for the leading parts, which they played admirably. The support given by Frank Lenox, Tom Wise, William B. Turner, Helen Reimer, Fay Courtenay, and the other members of the co. was excellent and the piece was nicely staged. Imprudence 25-1.

At the Empire Theatre 19-24 the Empire Stock co. appeared in A Woman's Sacrifice. The piece, though melodramatic, has an interesting story, and is humorous at times. Kathryn Purnell, Franklin Munnel, Edward F. Nannery, Virginia Jeffries, James Kennedy, and Dave Walters appeared to good advantage. Business very good. Blue Jeans 26-1.

This year's season of the Empire Stock co. at the Empire Theatre will be closed in August, in order that several alterations and improvements may be made in the theatre before the opening of the regular season. A new stage will be built, there will be a new switchboard and the theatre will be redecorated.

Helen MacGregor and Fay Courtenay, of the Albee Stock co., held a reception on the stage at Keith's after the matinee performance of The Cowboy and the Lady 20. Helen Reimer assisted and the affair was very much enjoyed.

Ruth Holt, of the Imperial Stock co., left 18 for her home in New York. On July 1 she will sail for England, where she will remain during the month of July and in August go to the highlands of Scotland. Katherine De Barry and Albert Roberts, of the co., sailed 20 on the Merchants' and Miners' steamer for Baltimore. They will return in August to prepare for the reopening of the Winter season at the Imperial.

Helen MacGregor, the Albee Stock co.'s new leading woman, has made a decidedly favorable first impression, her performance of Tess of the D'Urbervilles last week winning her many enthusiastic admirers. Miss MacGregor is under contract for three years with William A. Brady, the third year of which she is to be starred in a new play.

Ringling Brothers' Show exhibited here 23 and 24, and, as usual, did a very large business.

Comedian James E. McElroy, of this city, is playing the German comedy part in Ritter and Fanshaw's production of Tracy, the Outlaw King. He reports the co. as doing a very good business in the one-night stands in Maine and Canada.

Edward M. Fay, of this city, well and favorably known as leader of Fay's Belmont Orchestra, has organized a first-class band to be called Fay's Band of Providence, R. I. Mr. Fay was at one time cornetist with the Boston Concert Band and has had a large experience in band work.

HOWARD C. RIPLEY.

INDIANAPOLIS.

The Social Highwayman was put on by the Fielding Stock co. at the Park June 15-17 and played to good houses in spite of the intense heat. The play was nicely staged. With a record of parts, every one of which has been well acted, Thomas J. Keogh reached his best in Hanby, the valet. Alexander von Mitzel in the other leading part was strong and convincing. In Elinor Burnham Rebecca Warren had a small part. She played with fine feeling and effect, making the part stand out distinctly. Julia Morton was a pronounced success as Senora Lelle Caprices. Lizzie Montgomery in the small part of Mrs. Dean, the medium, was excellent. The minor parts were well played by Robert E. Homans, J. Charles Haydon, and Charles Mylott. The Moonshiners, a play in which revolvers are flashed and guns discharged, was the opening bill 19-21. It proved what a well balanced co. can do even in a play of this type. Most of the applause came from the top of the house, but the conscientious work of the entire co. was appreciated by the more discriminating of the audience. Thomas J. Keogh again made the hit of the performance as Lige, the lazy, shiftless negro. Mabel Trunelle as merry little Tatters did clever work. Lizzie Montgomery and Charles Mylott as Liza and Joe Grigrs were both good. Robert E. Homans won approval as the ungrateful villain. J. Charles Haydon was the revenue officer, who made love to Tatters in his usual breezy way. The leading parts in the hands of Alexander von Mitzel and Rebecca Warren, while foreign to their style, were all that one could wish. Miss Warren looked sweet and girlish. Moths will follow 22-24, closing the season of the co. here.

The Holden Stock co. is in its last week at English's, playing Sapho and All the Comforts of Home.

Ben Greet and his co. will give two performances on the Butler College campus 21. The play for the afternoon will be As You Like It, with A Midsummer Night's Dream at night. The sale of seats has been large.

Kelly Cole, the tenor, at Fairbank this week, is repeating his success of a year ago, when he was soloist at the jubilee celebration of the Maennerchor Society.

Louis W. Jones, press representative of the Grand, left 15, accompanied by his wife, for New York and the Catskills for the Summer. Mr. Jones will spend his time writing songs and other work of a like character.

Shafer Ziegler, manager of the Grand, sailed for Liverpool 15 with a party of friends, including a number of horsemen and theatrical men.

Henry M. Talbott of the firm of Dickson and Talbott, of the Park, has gone with his wife to their Summer home at Minocqua, Wis.

PEARL KIRKWOOD.

LOUISVILLE.

Pain's fireworks spectacle, The Fall of Port Arthur proved a most seasonable attraction at the circus grounds. The enterprise of James E. Camp in bringing this big attraction to Louisville is receiving substantial recognition, drawing large patronage.

Excellent business continues at Fontaine Ferry Park, the new open air resort of the Hopkins' Amusement Co. The attractions at the Pavilion are of a high-class vaudeville order; free fireworks a feature three nights of the week; Chilcoot Pass, loop the loop, electric swing, scenic railway and other devices of amusement make the place highly attractive. June 22 was Elks' Day, when the place was crowded to its capacity, there being added features including search for lost gold coin of a large denomination. The Elks will benefit largely through the occasion, the proceeds going toward defraying in part the expenses of the trip they will make in July to Buffalo. Louisville has a candidate for office of Grand Exalted Ruler of the order in the person of Robert W. Brown, a man of national prominence.

The Summer season at Jockey Club Park is progressing auspiciously, with Duss' Band in its second week, commencing June 18. The attendance has been large and selections well arranged, embracing classical and popular numbers. Morin and his New York band will come for a brief stay 25.

Katherya Shay, a Louisville girl, who has met with success during her brief professional career, is visiting her mother in this city. She will probably be connected with the Mansfield co. next season.

Frank Bolton, ex-vaudeville performer, and a man of varied theatrical experience, is spending his declining years in retirement here. His last professional engagement was as stage-manager for the late Daniel Quilp at the old Auditorium.

Semmes Colston was one of the visitors of the week. This gentleman is a grandson of the Confederate Admiral, Raphael Semmes, and was for years located here and did amusement writing for several of the Louisville dailies.

The final Philharmonic Society Concert of the year will be given 27. Director Karl Schmidt has arranged an attractive programme. Douglas Powell, baritone, will be the soloist of the occasion.

Manager John T. Macauley is enjoying his annual outing in Gotham.

Manager Charles D. Shaw writes that he is spending a delightful vacation at his old home in the vicinity of Detroit.

"Sweet Magnolia," a composition for a quartette of voices, the latest work of Louisville's musical composer, Julia Letitia Lawrence, was sung with success during the Confederate Reunion recently held here.

Messrs. John and James Whalley, of the Buckingham, have returned from Cincinnati, where they were in attendance upon a meeting of the Executive Committee of the Empire Circuit of vaudeville theatres, of which both of these gentlemen are energetic and important members.

CHARLES D. CLARKE.

DETROIT.

The theatrical season here is practically over, every legitimate house being closed with the exception of the Lyceum, where the Vaughan Glaser Stock co. are playing their last week, after a most successful engagement of several weeks.

Aristocracy was the offering at the Lyceum Theatre June 11-17, and aroused much interest, for the reason that it has not been seen on a local stage for many years and the excellent rendering it received. Mr. Glaser had a role that fitted him nicely in Jefferson Stockton. Mr. Webster was equally successful as the Prince Emil Von Haldenwald. Jane Laurel, it goes without saying, was very capable as Virginia. Charlotte Townsend was Diana and Bessie Johnson made her first appearance with the co. and created a pleasing impression as Katherine Ten Brooke Lenore. James Hester gave another example of his versatility as the Marquis of Normandale.

By special request the Vaughan Glaser Stock co. are presenting E. N. Hoyle's Friends for the last week of their engagement here (18-24). No more pleasing selection could have been made, for the play has always been popular here and is very entertaining, especially in such capable hands. Mr. Glaser has one of his best characterizations as John Paden, Jr. Mr. Hartford is Harold Hunting; Mr. Webster, Adrian Karje; Mr. Johnson, Hans Otto; Mr. Hester, Paden, Sr.; Jane Laurel, Marguerite Otto; Bessie Johnson, Jessie Merriweather. The stock co. will offer When We Were Twenty-one the 26th for the Order of Moose.

It is timely here to add that no stock co. has ever been tendered a heartier welcome, and none more truly deserve it. The work of each individual member has been of the highest class, and the productions given have one and all been well handled.

Lyceumites will welcome a return engagement, as they are booked for another season at this house next Spring.

The Lyceum Theatre will undergo a process of renovating and redecorating preparatory to opening for season of 1904 and '05.

A. FRANCIS

MONTREAL.

The Troupe Caseneuve once more proved the versatility of its members by producing a comic opera June 19, Le Voyage de Suzette, and presenting it in a first-class manner. Mlle. M. Demante sang the title-role, and gave a thoroughly charming performance. Jeanne Myriel was a captivating Paquita, and Mathilde Samson made the most of Cora. G. Dane scored another hit as the schoolmaster. Vanderon, E. Cassin as Puisonet, R. Joubee as Girodot, J. Guiraud as Coriecpoules, and G. Nyms as Omah Pacha all did good work. Paul Caseneuve appeared to advantage as Andre. C. Cauthier won much applause for an interpolated number from Trovatore. The chorus was good and the play tastefully staged and costumed. Le Royaume des Femmes 26-1.

The Great Temptation, an exciting melodrama, by Owen Davis, was the bill at the Royal, presented by the Una Clayton co. 19-24. It showed the co. as a whole to excellent advantage. Una Clayton was thoroughly suited to the part of Cevily Willoughby. Mary Condon did good work as the adventuress. Ines Blanche Barr made the most of Ella, while May Wells made quite a hit as the Nigger Mammy. Francis Morey as Don Spencer, the reformed gambler; Mortimer Martini as Hugh Gutherie, and George Lund as Red Mike Leary all gave capable performances. George Lewis gave a creditable sketch as the old planter, Willoughby. Billy Walsh was very funny as Gidion, the darkey steward, and Harry Nelson deserves mention for his performance of Eustace Pugin. The Counterfeiters 26-1.

The National has closed for the season, but will reopen after a few weeks' vacation. Eugenie Blair opens a season of four weeks at the Academy 19.

The Kilties' Band gave three successful concerts in the Windsor Hall 19-20.

Sohmer Park presents a good bill of trained animals, tumblers, acrobats, with Lavinge's Band.

Riverside Park also has a good bill.

W. A. TREMAYNE.

SALT LAKE CITY.

The Salt Lake Theatre is dark, with no event casting its shadows before.

At the Grand the Bittner Stock co. entertained good audiences in a very satisfactory manner. The first part of the week a new play by Harry Fahrney was given its first presentation. A prize was offered for a name and of those sent in The Man from New York was chosen, although this is not considered entirely appropriate. The plot deals with life in the West, and with some pruning will make a fairly satisfactory melodrama. The latter part of the week was given to Monte Cristo. Harry Fahrney in the titular role made many friends. Lansing Rowan as Mercedes strengthened the popularity which began with her Camille of last week. Fannie Hammond, a Utah girl who has worked her way slowly in character parts, made a decided hit in La Carcoute. Her work in the new play, that of a Spanish woman, was strong and clean cut. Theodore Lorch, a very capable man, has made good with his audiences. His Danglers was exceptionally well done. Next week, Dora Thorne and Ten Nights in a Bar Room.

Victory Bateman, well known and popular here, has been delayed in her opening at Saltair Beach, owing to the unfinished condition of the new theatre that has been built for her. The opening will occur in a few days.

The Utahna Park open air theatre has had large audiences all the week, giving patrons a good vaudeville bill.

Utahna Theatre has been closed for repairs and will reopen 19 with the stock co., which has been doing the provinces for the past fortnight.

The Bon Ton Theatre seems always full of well pleased patrons, giving straight vaudeville.

The Salt Palace Theatre will open shortly. The Saucer Bicycle Track is entertaining thousands of visitors two nights each week.

C. R. JOHNSON.

PORTLAND, ORE.

The Belasco Stock co. selected an appropriate attraction in Are You a Mason for the week 12-18, this being the week in which the Grand Lodge of Masons in this jurisdiction meets in the city of Portland. Eugene Ormonde, Morgan Wallace, and Clarence Montaine were the three premier liars and achieved a high eminence in the art of prevarication. Their work was ably rounded out by the fine portrayals of Lucia Moore as Mrs. Perry, Laura Adams as Mrs. Bloodgood, Virginia Brissac as Anna, and Eleanor Haber as Lulu. The business done was very good. The coming attraction will be When Knighthood Was in Flower.

The Marquam Grand was dark all the week, by reason of the untimely death of the Bertha Creighton co. Barney Bernard will occupy the boards at this house for the week 19-24 with The Financier.

The Empire will, after being cleared of its melodramatic atmosphere, be opened up to Mrs. Fiske and Leah Kleschna 20-24. This engagement has been brought about despite the opposition of the Theatrical Trust.

The new bill at the Lyric, which has been standing them up at 10 cents, is Louise and Henriette, a dramatization of The Two Orphans.

All the vaudeville houses in the Northwest formerly under the management of S. Morton Cohen are now combined with those controlled by Considine and Sullivan, and the latest move in this realm is a combination of all vaudeville houses on the coast against the high prices asked by the many "chasers" who have left the continuous houses of the Eastern States for the more lucrative places of the West, where they can shine as topliners.

Homer Davenport will give a single lecture at the Marquam Grand on "The Power of the Cartoon" 17.

Kiralfy's Carnival of Venice opened at the Lewis and Clark Fair 15 and is certain to achieve a big success.

JOHN F. LOGAN.

COLUMBUS.

Saturday evening of this week will usher in the final performance of the Musical Comedy co. at the Empire Theatre. Whether the story would have been of another hue had the last two or three bills been produced first is now out of the question. The fact remains that the season is all but over, and had the hundreds of folks one hears complaining of the lack of theatrical attractions attended in sufficient numbers instead of indulging themselves in popcorn and peanuts at the various free parks the season might now have been only in its infancy. Many things and many reasons are brought to light in occasions of this character, and, as is usually the case, they are only seen when it is too late to rectify the cause of the effect.

The Telephone Girl is not the attraction that 1402 was, but there are folks that prefer it, which particular oddity is what makes the world go 'round. John Young as Hans Nix was funny, as he always is. Tom Ince and Josephine Newman contributed a deal of pleasure to the audience with a clever bit of specialty work. Miss Kilcoyne, while overacting the title-role, atones her sin by a recollection of clever work in the past.

The directors of the Columbus Amusement Co., which co. controls the Empire Theatre, are to meet 22 to elect a successor to Howard A. Weisman, whose resignation takes effect June 24. There are a number of gentlemen being considered for the place and, so far as can be ascertained now, the favorite is W. W. Prosser, who is manager of the Casino at Olentangy Park. Mr. Prosser is a thoroughly capable manager and would make an excellent director of the future destinies of the theatre.

A complete list of the immediate plans of the members of the Empire Musical Comedy co. will be in order next week.

JOSEPH R. HAGUE.

ST. PAUL.

The Summer season at the Metropolitan opened 19, when the Metropolitan players presented Men and Women to a large and appreciative audience. Many of the co. are well known to the theatregoers of this city and their friends were out in force to give them a hearty welcome. William Morris as William Prescott, the defaulting cashier, was appreciated. He handled himself carefully during several emotional scenes and was exceptionally strong in the dignity of his acting. Edwin Holt, of Arizona fame, made the hit of the evening in the role of Colonel Zacharay Kip, the New Jersey Congressman. Horace Lewis as Governor Redman and Stephen Gratten as Israel Cohen, the bank president, handled difficult roles cleverly. Fred L. Tiden did very well as Lawyer Stedman. Dorothy Donnelly won great applause by her earnest and careful playing. Dorothy Tennant made a favorable impression, and Juliette Atkinson was cute in the girlish role of Dora. William Lamb, a St. Paul actor, did very nicely as Edward Seabury, the assistant cashier. The balance of the co. are strong and capable players and are worthy of mention. Taken as a whole, it is the strongest stock co. ever presented here for a Summer season, and if the first few nights' attendance is any evidence the engagement is going to be a pleasant and a profitable one. Soldiers of Fortune is the bill for week of 26.

Wonderland, midway between this city and Minneapolis, still enjoys a large patronage, although St. Paul people have to take a roundabout route to get there on account of the car line not being completed.

Barnum and Bailey's Circus is billed for July 7.

HARRY O. WILLIAMS.

KANSAS CITY.

The Woodward Stock co. presented The Banker's Daughter at the Auditorium June 18-24 to the usual good business. The production was well staged, excellently presented and won much favor. Eva Lang in the title-role was more than satisfactory, while Willard Blackmore as Strebelow was seen to good advantage. James Fulton, Will Davis, Guy Woodward, Reginald Barker, Lulu McConnell, and Nettie Douglas also deserve praise. The present week marks the close of a most successful season for the Woodward co., most of which was spent in St. Joseph, Mo., and Kansas City. The theatre is announced to open the latter part of August.

Liberatti's Band opened its fourth and last week at Electric Park 18 to the customary capacity crowds. Vaudeville in the German Village was also very popular, while the Mystic Chute and other attractions were well patronized.

Fairmount Park also drew the usual large Sunday crowd 18, while business continued good throughout the week. Vaudeville and the usual park amusements drew good crowds.

Forest Park's Sunday crowd was the largest of the season, the beautiful resort being packed almost to capacity the entire day. The scenic railway was even more popular than ever, while the vaudeville show found universal favor. The Peerless Quartette and Smith's Ladies' Orchestra were well received in the Japanese Tea Garden. Richards and Lynn in a trapeze and high dive performance were the feature of the week.

Hagenbeck's Trained Animal Circus is billed here for two days 3, 4.

D. KEEDY CAMPBELL.

LOS ANGELES.

John Drew and his excellent co. in The Duke of Killicrankie were the attraction of the week, and the Mason Opera House was well filled at each performance during the engagement June 14-17. "A superb play and a superb co." was the verdict of the patrons and the press. How much more enjoyable to see even four people of merit and ability in a keen play than a whole stageful of ordinaries in the usual run of attractions. T. D. Frawley will close the Mason for the season in Ranson's Folly 20-25.

One of the best attractions in months that the Burbank has put before the public was The County Fair 11-17. The Spellbinder will follow next week.

Loads of fun and a jolly good time were given the patrons of Belasco's 12-18, and everybody took advantage of the opportunity to see Chimmie Fadden. Richard Vivian took the role and found it so congenial as to make a big hit. Joseph Galbraith appeared after two weeks' illness and was accorded a royal welcome. Next week White Whittlesey will make his appearance in Sheridan; or, The Maid of Bath.

The Grand gave its patrons all they could stand in

LIQUEUR
PÈRES CHARTREUX

GREEN AND YELLOW

RARE PIQUANT FLAVOR

This famous Cordial, known as Chartreuse, has for centuries been the preferred after-dinner liqueur of Polite Society.

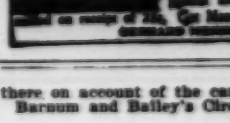
At first-class Wine Merchants, Grocers, Hotels, Cafés.
Bâtjer & Co., 45 Broadway, New York, N. Y.
Sole Agents for United States.

Young Men Wanted

How would you like to secure a commission as an officer under Uncle Sam? If you are between the ages of 17 and 35 years, possess the necessary common school education, are moral, persistent, and can pass the required physical examination send me four one cent stamps to pay postage, and I will mail you a personal letter, literature, etc., that will tell you of the qualifications required for positions leading to promotions of high rank as an officer in our army or navy.

H. W. PHILLIPS,
Louisville, Ky.

MENNEN'S BORATED TALCUM TOILET POWDER



A Positive Relief for PRICKLY HEAT, CHAFING, and SUNBURN, and all diseases of the skin. Removes all odor of perspiration. For Infant after Bathing, Soothes and Heals as nothing else. Sample Free on receipt of 2c. Get Mennen's (the original). Mennen Sales Company, Newark, N.J.

the way of melodrama 11-17. The Confessions of a Wife was the bill. It seems queer that any one would care to waste time in writing such stuff, and then it is hard to realize that there are people who would care to spend their time in playing it, especially players as capable as those in the Ulrich Stock co. But then the public attend and in sufficient numbers as to please the box-office; so what's the difference? The Road to Ruin will follow. DON W. CARLTON.

CLEVELAND.

The weather the past week has been propitious for outdoor amusements and in consequence the gardens and parks have been crowded.

At the Colonial Theatre June 19-24 the Colonial Stock co. gave a creditable presentation of The Nominee, which was played here several years ago by Nat Goodwin. The leading role of Jack Medford was assigned to Frank Camp, who gave it a clever impersonation. Charles Waldron as Leopold Bunyon, the young secretary, was very good. The rest of the characters were well taken and the play was carefully staged. The Jilt 26-1.

Said Pasha proved an entertaining bill at the Euclid Avenue Garden Theatre 19-24. Jack Henderson as Hajad and Clarence Harvey as Nockey provoked much amusement, and Josie Intropidi was laughable in her grotesque portrayal of Bulah Sojah. Olga Von Hatzfeld, Elfrida Buessing, Lyman Wheeler, Forrest Huff, and Harry Lane were all acceptable in their respective parts. The fine work of the chorus was much appreciated. Robin Hood 26-1.

Charles B. Hanford and co. were seen to advantage in Othello at the Coliseum Garden Theatre 19-24. Charles B. Hanford's impersonation of Othello was an effective piece of acting, and Frank Henning gave a satisfactory portrayal of Iago. Miss Drofnah's Desdemona was pleasing, and the rest of the roles were acceptably taken. The Symphony Orchestra, under the leadership of Johann Beck, rendered several operatic selections. The Merchant of Venice 26-1.

WILLIAM M. CRASTON.

MINNEAPOLIS.

The engagement of E. H. Sothern and Julia Marlowe and their special co. at the Metropolitan was in many respects the most brilliant of all the season at this house. The engagement opened June 15, when a capacity house at double prices witnessed Much Ado About Nothing. This was followed 16 and matinee of 17 with Romeo and Juliet, and on eve of 17 by Hamlet.

The Banker's Daughter drew fair business to the Lyceum week 18, when the Ferris Stock co. were seen in this old favorite. The principle parts were played by Eva Taylor, Lawrence Grattan, Lewis S. Stone, Richardson Cotton, Leslie Morosco, Charles C. Burnham, Ernest Fisher, Kate Woods Flake, Leila Shaw, and Master Clark Marshall. Lady of Lyons 25.

The Minneapolis Park Band opened their season at Lake Harriett eve of 19, under the leadership of Professor Oberhoffer. It will no doubt prove even more of a favorite than last season.

Wonderland, with its varied attractions, continues to draw immense crowds nightly. Strahl, who dives from a tower one hundred and twenty feet high into a net, is the principal feature.

B. P. O. E., No. 44, will give a minstrel performance at the Orpheum 22 and 23. As usual the sale is very heavy.

Manager David Towers, of the Lyceum, was out 21 for the first time in over a week because of illness. CHARLES M. LANE.

BUFFALO.

The William Farnum co. at the Park week June 19 presented in a capable manner The Man from Mexico. All of the favorites appeared in the cast. Mr. Farnum was at his best as Benjamin Fitzbew and Jane Oaker was charming as Clementina. In preparation A Gilded Fool.

Mildred Holland at the Lyceum week 19 offered three one-act plays, Lotus Blossom, One Short Hour, and Clarice the Actress which gave her an excellent opportunity to display her versatility. Of the three plays One Short Hour was the best. So great has been the success of Miss Holland in this city that she has extended her engagement a week and will present Sapho week 26.

Athletic Park had several very good attractions week 19—namely, The Two Pyrors, the Brownings, Irene Franklin, Gus Williams, Maxwell and Dudley, and the Boobs.

On Mr. Michael Shea's return from New York city he announced that the Columbia Amusement Co., of which Gus Hill is one of the promoters, had secured control of the Garden Theatre here and the Empire of Cleveland, O., for burlesque productions. Vaudeville will be transferred to the new Park Theatre, opening about Aug. 7.

Golf Phillips, the well-known comedian, is in town for a few days, after having played ten weeks in vaudeville. He has several very flattering offers under consideration for next season.

P. T. O'CONNOR.

DENVER.

Elitch's Garden is attracting immense crowds now that the downtown theatres are closed. The Bellows Stock co. presented Bronson Howard's comedy, The Henrietta, 11-17. Bruce McRae played Bertie the Lamb delightfully. This excellent actor is firmly established as a favorite with the Denver public. Theodore Roberts gave a fine characterization of Nicholas Van Alstyne. J. Henry Kolker, who has done some clever work with the Bellows co. during the past two or three Summers, has a tendency of late to overact. This marred his portrayal of Nicholas, Jr., though one or two scenes were excellently played. As the young widow May Buckley had little to do, but, of course, did that little well. Olive L. Oliver, Charles Dickson, Edward Mackay, Joseph Kaufman, and Cecil De Mille played their various parts capitally. A Japanese Nightingale 18-24.

The New Curtis offers The Midnight Assassin 18-21. Life for Life 22-24.

The Broadway will reopen this week for local entertainments. The Tuesday Musical Club will present The Court of Hearts 21, the Business Women's League will give The Mandarin 22, and the Denver Dramatic School offers The Social Outcast and The Lobster 25.

Pfeto's Circus 19, 20 at River Front Park.

Symphony concerts will be given every Friday afternoon by Cavallo's Band at Elitch's and will undoubtedly beedlbe very popular.

MARY ALKIRE BELL.

SPRINGFIELD, MASS.

The Poll Stock co. produced week June 19 one of Dion Boucicault's comedies, Forbidden Fruit. Frederic Bond was good as Sergeant Buster. Olive West and Paul Barnett also handled their parts well. Lost Paradise week 26.

The Diamond Stock co., removed from Holyoke, opened the Springfield season at the Nelson 19, presenting When We Were Twenty-one, in which Benjamin Horning as Richard Carewe and Fred House as the limp scored pronounced hits. The support was adequate, of which James A. Heenahan, Carol Arden, and H. Conditt are worthy of mention.

John T. Ray, the "rube" comedian with Sis Hopkins the past season, is at his home here for the Summer. EDWIN DWIGHT.

OMAHA.

The Ferris Stock co. is doing a phenomenal business at the Boyd; bill for the present week is Du Barry first half and Moths the last half. As usual, the plays are meeting with a hearty welcome, the principals in the co. coming in for special approval. As long as business keeps up in its present satisfactory condition the engagement will continue indefinitely.

The Caldwell Stock co. closed their engagement at the Krug 17, business not warranting its continuation. Pollard's Lilliputian Opera co. opened a week's engagement 18 in The Belle of New York, giving a very creditable performance.

At the Creighton Orpheum Ellis Glickman and a well balanced Yiddish co. made a good impression on two fair sized audiences 17, 18. J. R. RINGWALT.

SEATTLE.

The Charles A. Taylor co. in The Queen of the Highway had very large audiences at the Third Avenue June 11-17. Aileen May won the honors, and Laurette Taylor, Albert Hall, Charles R. Allen, Edwin Fox, and others pleased. The Girl Engineer 18-24. Female Detective 25-1.

The Watson co. had large audiences at the Seattle throughout the week to see Faust and Red Cat Inn 11-17. Richard Scott, Harry Pollard, and Mae Keane are playing the principal parts. Kidnapped 18-21. Sapho 22-25. Mrs. Flske 27-1.

Barney Bernard, seen at the Grand Opera House only 17, on account of non-arrival 16, by a large audience, was himself very clever in The Financier, but the co., with the exception of Ada Levick, was hardly more than fair. Kohl and Dill in I. O. U. and The Beauty Shop 18-25. RODNEY D. WHITE.

TORONTO.

Eugenie Blair and co. present the famous play The Two Orphans, during the fourth week of their engagement at the Grand. Under Two Flags June 26.

Great interest is manifested in the Elks' Street Fair, which begins 26 and runs till 1. There is no doubt it will be the greatest affair of its kind ever held in Toronto, and from the talk around town it looks as if the Mundy Carnival co. will have their banner week of the season right here. The fair is run under the auspices of the Toronto Lodge of Elks and in aid of the Sick Children's Hospital.

STANLEY McKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Payton Sisters' Stock co. June 12-17 closed their engagement here. Plays: A Man of Mystery, Bound by an Oath, The Cabin with the Open Door, and Parsifal; fairly successful week. Heisman Stock co. 19-24.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): For the week of June 12-17 vaudeville was put on, which seemed to please, though attendance was small.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Senator Frank Bell, Hayward, Holman and Holman, Gordon and Gilbert, and Don and Thompson. Next week Senator Frank Bell, the Columbians, Coleman and Merle, Jackson and Douglas, the kinodrome.

CALIFORNIA.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in At Piney Ridge June 12-18; production very satisfactory and receipts large. Dorothy Vernon of Haddon Hall 19-25.—MACDONOUGH THEATRE (Hall and Barton, lessees): John Drew 20, 21.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Daniel Frawley June 14 in Ranson's Folly to medium business. John Drew 19 in The Duke of Killicrankie.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): B. P. O. E., No. 168, Der Freischuetz, June 8-10; fine production to crowded houses.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (F. C. Reid, mgr.; W. F. Stevenson, bus.-mgr.): The Hunter-Bradford Players added another success to their laurels in A Bachelor's Romance week of June 19, which was given an artistic presentation by this very capable co., that have become the talk of all theatre patrons for their finished work. The very excellent cast includes William Beach, Elliott Dexter, John Findlay, Arthur Stanford, T. H. Hunter, John Wesley, Arthur Hort, Eva Vincent, Frances Gaunt, Gertrude Barclay, Frank E. Lamb, Clarence Handyside, and Julia Dean. From fair size audiences at the beginning of the engagement they have grown to nearly full houses.—POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, res. mgr.): The stock co. divided week of 19 with Macbeth and The Circus Girl, demonstrating their versatility. Special scenery being used for each play. The houses continue large and the applause generous. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Versatility is shown by change from Dorothy Vernon of Haddon Hall to East Lynne June 19-24, wherein Lawrence B. McGill is doing notable work as Archibald Carlysle, and Gertrude Shipmen is given plenty of opportunity for running the emotional gamut. James Gordon's Sir Frances was energetically villainous, though lacking flexibility. Margarite Earle and Cameron Clemons worked hard as the younger Hares, and Maurice Haswell and Maude Sheridan played servant roles acceptably. Men and Women is the bill 26-1.—ITEMS: Maurice Haswell's reappearance in entr'acte songs 19 was well received.—Manager George C. Tilyou announces that so far 103 New York excursions have been booked to Steeplechase Island, our Trans-Harbor resort.—Smith's Theatre will reopen about the middle of August with Dockstader's Minstrels.

W. P. HOPKINS.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: Helsman Stock co. June 12-17 in Where Fortune Knocks and Niobe; fair performances; business light.—MONTE SANO CASINO (Will J. Irvin, res. mgr.): The Perschi-Gypsene Stock co. 12-17, presenting Woman Against Woman, A Convict's Daughter; good performances and houses.—ITEM: On account of poor business the Helsman Stock co. closed season at the Grand 17.

MACON.—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Little Nell June 12-17 to good audiences; well pleased.

ATLANTA.—CASINO THEATRE (H. L. De Give, mgr.): Mam'selle 'Awkins June 19-24; fair performance; good houses. Billy (Single) Clifford in A High Born Lady 26-1.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Song Recital by Louise Ormsby, who just returned to Boise from Europe June 14; very fine; good house.—RIVERSIDE PARK (Mose Christensen, mgr.): Elnas' Travesty co. in Courtship in Japan week 11-17; good production and business.

ILLINOIS.

BLOOMINGTON.—HOUGHTON LAKE PARK THEATRE (A. Jack Faust, mgr.): Kinsley Russell co. week June 20 in The Derby Winner, East Lynne, Pudd'nhead Dudley, Driven from Home, Scott Wins the Case, La Belle Marie, Chick; good co. and business.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Dark.—ITEM: C. J. Carter, of Chicago, has booked six Fourth of July vaudeville attractions for Dixon, Ill., for street work 4th; committee consists of the following: W. J. Kennedy, Louis Stephan, George Schorr, and Ell Rosenthal.

CHAMPAIGN.—WEST END PARK (Matt Kusell, mgr.): Readick Dramatic co. June 12-17. Plays: Just An American, Confusion, and The Widow pleased large audiences every night.

INDIANA.

MICHIGAN CITY.—PARK THEATRE (Fred Felton, mgr.): Rodney Stock co. still on the boards and drawing crowded houses and giving the best of satisfaction. Vane Calvert deserves special mention and is the drawing card of this co. In Colorado and Lost and Won are on the list for this week's plays.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.—ITEMS: The Henderson Stock co. closed the season at the Odeon in Marshalltown 17.—Shipp's Indoor Circus will take the road again next Fall and has contracted for a week's engagement in Cedar Rapids in February.—A. Duncan, Mayor of Burlington, Ia., proposes to give Minneapolis a novelty in the shape of a Workingman's Theatre. He has leased the old Columbia Theatre in that city and will remodel it. He proposes to give laboring men good, clean entertainment at a moderate price. Mr. Duncan built and managed the Opera House at Burlington, where he owns the street railway lines. The house will be opened in July.

F. C. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Jack Bessey Stock co. (return) June 19-24.—ITEMS: Franklin Park will be the rendezvous for the Ottumwa Chautauqua Association meeting June 27-July 4, instead of Caldwells', and their headliners are the Seaton Indians. Imperial Saxophone Quartette, Captain Richmond P. Hobson, Robertson and Roltare, magic and moving pictures; Booker T. Washington. Fifty-fourth Regimental Band, Hinton White, Madrigal Lady Entertainers, Hon. G. A. Gearhart, Hon. William I. Nolan, Governor Robert M. La Follette, Hon. Joseph G. Camp, James Swirles, Rev. S. P. Cadman.—Caldwells' and City parks are drawing well. AUSTIN J. MUMMERT.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Dark. Business-Manager Will S. Collier left for New York June 17. The annual banquet of the employes of Greene's was held the evening of 20 on the stage of the Opera House and a very pleasant evening was spent.—PEOPLE'S THEATRE (Ray W. Fay, mgr.): Mackin and Wilson, Clarence Burton, the Three Wiches, Zenon Z. Ray W. Fay, and polyscope 19-25; good bill; fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Temple Stock co. June 12-17 pleased good houses. Plays: Reddy the Mail Girl, Diamond Necklace Robbery, The Lawyer Detective, Soldier's Sweetheart, Caught in the Web, For His Sake.

DES MOINES.—INGERSOLL PARK (Fred Buchanan, mgr.): Excellent bill week June 18-24 attracts immense crowds; every act highly appreciated. O'Kabe's Japanese Troupe, Gardner and Stoddard, Low Hawkins, Four Juggling Mortons, Mr. and Mrs. Nell Litchfield.

KEOKUK.—CASINO (A. S. Grenier, mgr.): Morey Stock co. continued its successful run June 11-17, presenting Cleopatra, Only a Private, On Circus Day, The War of Wealth, A Fatal Likeness, and The Game of Life. Engagement will continue three weeks longer.

FORT DODGE.—MIDLAND THEATRE: Opened Summer season June 19. The opening bill was Feldman and Ball, singers; Florence Colby, illustrated songs; the Great Kiffy, juggler; Charles and Jennie Welsh in The Noble Hobo, and moving pictures.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Milwaukee Comedy co. June 14 to full house. High School commencement 20.

KANSAS.

IOLA.—ELECTRIC STAR PLAISANCE (Clark and Saphar, lessees): The bill for the week of June 19 particularly good and drew big crowds at each performance. Ferguson-Dupree co., comedy sketch; Ed Higgins, black face; Stith Brothers, jugglers; Brown, illustrated songs, moving pictures, etc. Each number on the bill was good and made up the best programme presented by the management since the opening.

LEAVENWORTH.—PEOPLE'S SUMMER THEATRE (J. H. Dempsey, mgr.): The same weekly bills are proving excellent and business is good.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Rentfrow's Jolly Pathfinders June 13-19 in Dr. Jekyll and Mr. Hyde, A Fight for a Million, Midnight in Chinatown, Don Caesar de Bazan, A Green Eyed Monster, Hooligan's Luck, and Lucretia Borgia; fairly good attendance; well pleased with performances. Same co. 19-25.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Fernberz Stock co. week June 19 in When We Were Twenty-one to continued good business. The Liars week 26.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Gem Stock co. opened season 19 with Mrs. Dane's Defense to capacity. Co. is strong and made an instantaneous hit. Jane Kennark, Sue Van Duser, and Robert Conness deserve mention. Week 26 Jim the Penman.—CAPE COTTAGE PARK THEATRE (E. V. Phelan, mgr.): Phelan Stock co. opened season auspiciously 17, presenting William Pascoe and Alice Treat Hunt in Secret Service to S. R. O. Co. was well balanced and was warmly received. Week 26 A Night Off.—ITEM: J. W. Gorman's Cosmopolitans was to open season at Riverton Park Rustic Theatre week 19, but owing to spell of inclement weather initial performance has not taken place 21.

BANGOR.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): Bennett-Moulton co. closed week June 17 to big business and presented to highly pleased audiences A Daughter of the South, Shadowed Lives, Belle of Virginia, Lyndon Bank Robbery, Fatal Coin, Sidelights of New York, and A Child of the Streets; co. and performances excellent. A fine line of specialties were given by Madame Flower, the Bronze Melba; Maude Hazel, Fred Dilger, and Ernest Golden. Lawrence Brooke Stock co. 26-1. Sunny South (return) 15.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): Missouri Girl June 15; fair co.; excellent business. Hunting for Hawkins 21; excellent co. to S. R. O. Holmes' Moving Pictures 26, 27.—ITEM: As the Hunting for Hawkins co. had an open date Mr. Peck filled in the next night with Captain Raffles and played to fine business on short notice.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Eaton's Concert co. June 16; excellent, to packed house. Missouri Girl 17; excellent co.; deserved larger house. Season closed.

BATH.—MERRYMEETING PARK: This popular resort opened for the season June 19, presenting J. W. Gorman's Alabama Troubadours, and in spite of the rain did a fair business; co. good.

MASSACHUSETTS.

FALL RIVER.—BIJOU (D. R. Buffington, mgr.): Buffington Stock co. presented The Christian June 19-24 in an excellent manner, and the production was one of the best this season. Gertrude Dion Magill was seen as Glory Quayle. She far surpassed expectations. W. H. Barwald as Lord Robert commanded approval by his excellent work. Nat Ledingwell as Archdeacon Wealthy scored. Everett Aldrich gave an excellent impersonation of Parson Quayle and deserved the hit he made. Raymond L. Bond as Drake was seen to good advantage. Kendall Weston as John Storm was good. Ann Singleton as Polly Love, Elizabeth Morgan as Mrs. Callender, and Elizabeth Bruce as Liza were very good. M. F. Ryan, Walt Whitman, Herbert Colby, Jere Sanford, Marcella Forreste, and Marjorie Fletcher deserve great praise for their excellent support. Jane Fearnley joined the co. 19 and made a good impression as Lettie. Effects and settings good. Many curtain calls. Attendance large. Northern Lights 26-1.—ITEMS: J. Frank Burke returned from his vacation 17 much improved in health.—Jere Sanford rejoined the stock co. 19.—Ringling Brothers' Circus 22.

HOLYOKE.—OPERA HOUSE (J. R. Shea, mgr.): Diamond Stock co. in Held by the Enemy June 12-17; good co.; played to poor business.—MOUNTAIN PARK CASINO (Robert Kane, mgr.): Mountain Park Opera co. in Prince Pro Tem 19-24. The co. Manager Kane secured are strong and are playing to splendid business. The Gondolier 26-1.—ITEM: The Diamond Stock co. cut short their season at the Opera House and are now at the Nelson, Springfield.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): The Hunter-Bradford Stock co. gave a very good performance of The Mysterious Mr. Burke June 19-24 to good business. Are You a Mason 26-1.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented The Prisoner of Zenda to large houses 19-24; excellently produced. The School for Scandal 26-1.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Katherine Rober co. June 19-24 continues to fair business. Plays: Thelma, Nick Carter, Irish Alderman, Lighthouse Robbery. Whalom Opera co. opens 26 in The Mocking Bird.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayles, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in The Deacon's Daughter June 19-24 to big business. Christopher, Jr., 26-1.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. R. Seach, mgr.): Green's American Biograph Moving Pictures and Vaudeville June 12-17 continues to draw big business; creditable entertainment. Stay indefinite.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Newell's College Band June 14 pleased large audience. E. H. Sothern and Julia Marlowe in Much Ado About Nothing 20 at advanced prices; large and fashionable audience.

OWOSSO.—OPERA HOUSE (C. Meisenbacher, mgr.): House is being renovated.—McCURDY PARK CASINO (H. T. Toffe, mgr.): Season opened June 18 by good stock co. in Other People's Money.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Old Arkansaw June 19 pleased fair house. Season closed.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Snider and Nella Specialty co. June 19-21.

GRAND RAPIDS.—POWERS (W. T. Ledebour, mgr.): Sothern-Marlowe June 21.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Orpheum Vaudeville co. June 18; fair house; fair co. This is the first of a series which this co. will give here once a week during the Summer; St. Cloud being one town of a weekly circuit.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): William Owens June 17 to good business; audience pleased.—ITEM: W. W. Ward has severed his connection with Fairmont Opera House. All contracts for 1905-1906 are canceled.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, mgr.): Breckenridge Stock co. week June 12 to good business; good co. Bioscope co. 19, 20 to fair business; good pictures.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. June 12; large house; pleased.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Cosmopolitan Amusement co. June 12-17; first-class attractions and good business.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Spooner Dramatic co. June 19-1.

MISSOURI.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Tom Franklyn Nye co. (under canvas) June 12-17 in repertoire drew large crowds and pleased.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallett, mgr.): Chase-Lister co. week June 26.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Hosier, mgr.): Chauncey Olcott June 11, 12 did a good business and pleased. Factory Girl 20, 21. Norris and Rowe 20. The Financer 28, 29.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Chauncey Olcott June 15 in A Romance of Athlone to a large and delighted audience; excellent performance.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Fulton Brothers' Stock co. June 13 and indefinite in Lost Paradise to good business. Brother Against Brother 19 pleased large audience.—AUDITORIUM (E. C. Rewick, mgr.): Oratorio of Elijah, with Carl Duft, Mrs. Weakley and Mrs. Raymond's chorus, 14; immense audience; well pleased.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): Johnnie Pringle co. week June 19 in Her Sweetheart and Rip Van Winkle.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Kathryn Moore Stock co. June 26-1.—ITEM: Manager Hartford has engaged this co. for a Summer season of three months. Between the acts high-class vaudeville specialties will be introduced. A Summer theatre here is an experiment, but with the aid of patronage from the many nearby seaside resorts the proposition may be a paying one.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. O. Blood, mgr.): The McDonald Stock co. closed a week's engagement here; co. good and pleased large houses.

NEW JERSEY.

ASBURY PARK.—NEW OCEAN PIER THEATRE: Opened June 23. The Pearl of Bhutan, under the management of the Great Lafayette, was the attraction and a large audience attended.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Romeo and Juliet, as interpreted by the stock co. week June 19-24, pleased fine attendance. Miss Bonstelle and Mr. Lewis in the leading roles never appeared to better advantage. The Mercutio of Mr. Eric was a revelation, and was by far the best work this actor has shown in this city. The entire co. are to be commended for their valuable assistance. The play was handsomely staged. When We Were Twenty-one week 26-1.—BAKER THEATRE (Shubert Brothers, mgrs.: John E. Boyle, res. mgr.): Under Two Flags attracted and greatly pleased fine audiences week 19-24. The play was handled in a masterly manner by the stock co. Louise Vale conceived the necessities required by the character of Cigarette, and Lee Willard as Bertie Cecil deserves praise for his impersonation. Miss Zollman, J. Hooker Wright, and Edward Davis were excellent in the parts assigned them. The costuming and scenery were beyond the average and favorably commented upon by the attendance. The Ticket of Leave Man week 26-1.—LYCEUM THEATRE (M. E. Wolff, mgr.): The stock co. appeared in Niobe to good business week 19-24. Miss Knowlton made a magnetic Niobe and played the character delightfully. Harry Blakemore made much of the character of Peter Amos Dunn, and Miss Anderson's Helen was exceedingly well done. Our Boys week 26-1.—COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Fine audiences greeted the stock co. in Forgiven week 19-24, and we cannot speak too highly of the artistic handling of the several parts assigned the members participating. Bert Lytell's impersonation of Jack Diamond was intensely interesting for its sincerity and intelligent conception. Caroline Franklin's earnestness and conscientious work as Annie was greatly appreciated. Arthur Rutledge as Willard Graham was thoroughly at home, and sustained his reputation as a sterling actor. Peter Lang as Denver Dan, with studious effort, held himself well within the possibilities of the character and gained well merited applause. Carmen week 26-1.—ITEM: George Heath late of the Lyceum Stock, joins the Baker Theatre co. 26. J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): William Courtenay Stock co. closed a very successful Summer season week June 19-24, presenting Old Heidelberg, which was put on in a most elaborate manner, scoring a pronounced success. William Courtenay's remarkably clever work as Prince Karl won for him the greatest hit of the engagement. Louise Drew as Kathie was sweet and winsome, and was given a rousing reception. Walter Walker always was at his best as the Prince's tutor. The balance of co., including the students' chorus, was capital.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Week 19-24: Proctor's Stock co. in The Iron Master drew large audiences. The play was elaborately presented and given a flattering reception. Alison Skipworth and Ernest Hastings admirably sustained the principal roles in their usual finished manner. Week 26-1 Christopher, Jr.—ELECTRIC PARK (A. P. Deed, mgr.): Union Square Opera co. in Chimes of Normandy and Giroflé-Girofla 19-24 attracted large audiences. The co. includes Alice Kraft Bentson, Helen Salinger, A. H. Bushby, Harry Hanlon, and Bobby Stanley, and well trained chorus.—DREAMLAND PARK (Robert F. Walter, mgr.): Week 19-24: The Hawaiian Musical Trio, Primrose and Rohlaso, acrobats, and Collins' Band.—ITEMS: Manager Fred Mackintosh, of Deserted at the Altar co., is now representing the passenger department of Albany and Hudson Railroad Co.—R. E. Fisher, stage director at Electric Park, is the personal representative of Frank Melville, of New York city, who is doing the booking for the park as well as thirty-five other Summer resorts.

GEORGE W. HERRICK.

ELMIRA.—RORICK'S THEATRE (Herbert Salinger, mgr.): The serious flood which devastated this part of the State during the week carried away June 19 the bridge which connects Elmira with Rorick's Glen, giving the Manhattan Opera co. a week of

Kidney Troubles Cured Free.

If you are a sufferer in any form and will send us the name of your druggist, we will furnish you—through him—free, one dozen bottles of West Baden Bitter Water, which will relieve or entirely cure any case of kidney trouble. This offer is made to a limited number of sufferers for the sole purpose of introducing this wonderful water into your neighborhood. The only condition being the privilege to refer to you (when cured) in corresponding with prospective customers in your locality.

No Testimonials Solicited. No Names Published.

All that is required is your name and address, the name of your druggist and full particulars regarding your case, accompanied by this offer.

ASSOCIATED DRUG STORES
Louisville, Ky.

Mention THE DRAMATIC MIRROR.

illness. An army of workmen immediately commenced the construction of another, and the contractors are authority for the statement that but a week's delay will ensue. Manhattan Opera co. in Iolanthe 26-1. Dorothy 3-8.——ITEMS: The handsome passenger elevator for the new Lyceum Theatre has arrived and is being placed in position. Also tiling for the foyer and lobbies.—Lawrence J. Anhalt, of this city, was made press representative of the Warren orchestra concerts in New York.—Harold Kennedy and Thomas Grady, of this city, have signed with Dockstader's Minstrels for next season.—H. J. Sternberg, manager of the Corning Opera House, spent 22 in Elmira in conference with Manager W. Charles Smith, of the new Lyceum Theatre.—Dan Quinlan, of the Quinlan Imperial Minstrels, seriously injured in a fencing bout recently, is recuperating at his home here.—Frank Ross, of the Elmira "Advertiser," is doing excellent press work for the Elks' Field Day, 27. Many conspicuous college athletes are expected to participate. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Dark.——MOHAWK THEATRE (Weber and Rush, mgrs.): Mortimer Snow Stock co. June 20 to good business.——ITEM: Manager Benedict has returned from New York. It is rumored that Jacob Ruppert, of New York, and John S. Juno, of this city, are to erect another theatre at a cost of $75,000, the same to be managed by Mrs. Agnes Barry, of the Gaiety, in Albany. GEORGE C. MOON.

SYRACUSE.—BASTABLE THEATRE (H. A. Hurtig, mgr.): The musical stock presented The Geezer June 19-24 to fair business; Ted Burns' parodies and Harry Walters' stories were the best features. Fiddle-Dee-Dee 26-1, which will probably close the season, as the hot weather has diminished the attendance. The co. is a good one and made an excellent impression.——ITEM: The Valley Theatre will inaugurate a Summer season of vaudeville 26-1. E. A. BRIDGMAN.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Bennett-Moulton co. June 12-17; good co., excellent specialties; business good. Plays: Daughter of the People, Belle of Virginia, The Fatal Coin, Lyndon Bank Robbery, Shadowed Lives, Child of the Streets.——ITEMS: Harry P. Ford joined Bennett-Moulton co. 15.—Al. P. Smith, of the Bennett-Moulton co., was taken ill 16 and unable to leave with co. for next stand, but has sufficiently recovered and with his wife left for their home 20.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): The season of Summer Stock opened June 12 with the Barbour-James co. Plays for the week: Paradise Redeemed, Irish Hero, Gambler's Sweetheart, Yankee Girl, Kathleen Mavourneen, and The Woven Web; good co. and pleased good houses; closing to capacity; return engagement week 3.——ITEM: One thousand men are working in this section building the new trolley lines.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Maude Hillman closed June 17 to good business. Plays last half: All a Mistake, The Old Plantation, and A Father's Crime. The La Tour Sisters closed with the co. here and left to join the Biograph co. at Chestertown. Commencement 19, 20; capacity houses. Southern Fun Makers 23, 24. American Vaudeville 27.

CELERON.—THEATRE (Jule Delmar, mgr.): Marcel's Living Art Studies June 19-24 scored a better hit than week before. Harper, Desmond and Bailey, colored entertainers, a great success; Comalla and Eddie, the Rice Family, and Johnny Dove were also very good; business very good.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Lee's Comedians June 12-21 pleased good business. Plays: Kidnapped, Panchon the Cricket, A Convict's Revenge, His Kentucky Girl, Rip Van Winkle, Uncle Reuben, Velvet and Rags, and The Police Alarm.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): One week vaudeville, including Spissell Brothers and Mack, packed house. Also for the benefit of the Shriners during their convention an extra performance June 20, beginning at 11.30 p.m., made a great hit.

TROY.—LYCEUM THEATRE (Burns Gillam, mgr.): The Mortimer Snow Stock co. in Men and Women June 19-24 played to large and delighted audiences notwithstanding the warm weather. Mortimer Snow and Edna Archer Crawford are strong favorites.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): Summer stock co. in Arabian Nights June 21; fair business and satisfactory performance. Captain Rackett 28.——ITEM: F. G. Parry has assumed the management of the co. for rest of the season.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): The Summer Stock co. June 19 presented Arabian Nights to appreciative audience; fair business; unusually warm weather. Captain Rackett 26.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): May Hillman Stock co. June 11-16 closed a successful week of business; co. gave satisfaction. Henrietta Crosman 22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Henrietta Crosman June 13 in Madeline and Nance Oldfield drew fine house and delighted all. Lew Dockstader 28.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Ben Kahn's Stock co. in Candida June 22-24; co. good; business fair. Mr. Barnes of New York 26-28.——ITEM: Roy Atwell joins the co. 26.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Barbour-James Stock co. June 19-24 closed here 22; co. stranded.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Orpheum Vaudeville co. attracted fair houses June 13, 14; satisfied audiences. Orpheum Vaudeville co. 20, 21, 27, 28. Pollard Juvenile Opera co, 6-8.

OHIO.

URBANA.—THE URBANA: Champaign "Democrat" last week published a forty-page centennial edition. Among the special features was a two-column article on the history of Urbana's playhouses and the professionals Urbana has produced. The article was written by William H. McGown, THE MIRROR's oldest correspondent, and is extremely interesting. A cut of Mr. McGown is used in the article.

NILES.—AVON PARK (Joseph W. Wess, mgr.): Jack Conlon and Mabel Hastings, Mary Evans, Alton and Thelma, Ida O'Day, and Jane Courthope and co. in the one-act farce A Fisherman's Luck June 11-17; good business and attractions. The Bentons, the McCann Family, Casey and Le Clair Grace Leonard, and Johnson, Davenport and Lorelle 18-24; fine attractions.——ITEM: The Sebring merchants' picnic at Avon Park 21.

BELLEFONTAINE.—GRAND OPERA HOUSE: ITEM: Curtis Smith, who was manager of the Grand four years ago, has again leased it. New scenery and other improvements will be added.

MANSFIELD.—CASINO PARK THEATRE (E. R. Endly, mgr.): Cutter Stock co. closed a very successful two weeks' engagement. Erwood Stock co. opened June 19 with The Danites to capacity.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Barney Bernard in The Financier June 15; excellent, to small house.

PENNSYLVANIA.

JOHNSTOWN.—LUNA PARK: Johnstown now boasts of a fine city park, which was opened May 30. It has all the features of the parks in the larger cities, including a theatre, where vaudeville is given with a weekly change of bill. This is a novelty in this city and the people are showing their appreciation by big attendance at the two performances daily. Last week the Swickards were the topliners and this week's bill includes Charles B. Lawlor and daughters as topliners, with Mr. and Mrs. Larry Shaw, Murphy and Nolan, the Irish Aldermen, and Larvette, the magician.

DU BOIS.—SUMMER THEATRE (A. P. Way, mgr.): The Man from Mexico was presented by the stock co. as the opening bill at the Summer Theatre June 19 to S. R. O. The co. is very strong and well balanced. Natalie Perry, W. H. Stull, and Harry C. Myers were accorded a hearty welcome, as they were favorites here in past seasons. The last three nights of the week and matinee Sin and Its Shadow will be presented.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Heilman, mgr.): Opened June 19 and is pleasing good houses. Mitchell and Marion, Buskirk and Rich, Philbrooks and Reynolds, and Marie Laurent.——ITEM: Theatre has been enlarged, also stage; new scenery, curtain and chairs placed and dressing-rooms increased.

HARRISBURG.—PAXTANG PARK (F. Davis, mgr.): The warm weather has given an impetus to business and the Paxtang Stock co. drew well with A Night Off June 19-21. My Uncle from Japan to follow 22-24.——ITEM: Manager Joseph Frank, of the Grand and the Lyceum, is enjoying the sea breezes at Atlantic City.

WILLIAMSPORT.—VALLAMONT PAVILION (L. W. Pray, mgr.): Vallamont Stock co. June 15-17 in Young Mrs. Winthrop and 19-24 Too Much Mother-in-Law; good business and enthusiastic audiences.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Little Detective week June 19 to fair business. Lenora Kirwin assumed the leading role in five different disguises, demonstrating her versatility. Mr. Bostwick was very effective as Tracey, the detective. Miss Leigh's portrayal of the deserted wife was good. Mr. Duggan as the villain received his usual applause. Dailey and Hoffman shared honors in the comedy parts. Miss Starr played her part with dignity. Mr. Fleming, a newcomer, made good. Week 26, farewell week, with be a double bill, Furnished Rooms and Oliver Twist.——NEW THEATRE (Albert Morrison, mgr.): Kershaw-Morrison Stock in Brother Against Brother to fair business. Willette Kershaw played the part of Wild Cat and made quite a hit. Miss Baird did some clever work as the French girl and Martha Janes. Elinore Kershaw was good as Victorine. Phil Bishop as Rosenbaum made a hit. Mr. Morrison was effective as the good brother. Ed Reading played the part of the villainous brother in an excellent manner. Messrs. Bowker and Carmody were good.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Huntley Stock co. June 19-21 in Arabian Nights and The Wager gave excellent comedy performance; fair patronage. Lord Chumley 22-24 opened to good business. The co. is becoming popular with the theatregoers and, under the direction of Ralph Cummings, should draw well. Peaceful Valley 26-28. Jim the Penman 29-1.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Huntington Stock co. June 12-17 to light business; good co.; closed here. Plays: Jim the Penman, Scrap of Paper, The Red Cross Nurse, Dr. Bill, Road to 'Frisco, Sunset, and Checkmate.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): William Owen in Othello June 19; good house and co.

TEXAS.

DALLAS.—CYCLE PARK THEATRE (C. H. McAdams, mgr.): The Harrison-Parkinson co. opened Summer engagement June 12 to a very good business, their repertoire being Heart of the Blue Ridge, The Opium Fiend, Land of the Midnight Sun, Monte Cristo, A True Kentuckian, Man to Man, and The World Against Him.——NEW AUDITORIUM THEATRE (E. W. Stater, mgr.): The Stater Comedy co. opened a Summer engagement 11, having as their repertoire A Woman's Mistake, Held by the Enemy, Alabama, A Scrap of Paper, and Won by Waiting, and are playing to good business.——OAK LAWN PARK (J. H. Lehman, mgr.): A cast composed of local talent presented an open air performance of As You Like It 12-14 to big business. Play was put on under instruction of Joseph Lehman, who assumed the role of Touchstone. Archibald Hotchkiss as Orlando, Mary Stewart as Rosalind, and Nell French as Audrey deserve special mention. This co. will also put on within the next week Pygmalion and Galatea.

DENISON.—WOOD LAKE CASINO (J. P. Creaner, owner and mgr.): Albert Taylor, Southern actor, played to packed houses the entire week. Plays: Money, The New Secretary, The Prince of Liars, Because He Loved Her So, The Lady of Lyons, Lost in Boston.

SAN ANTONIO.—ELECTRIC PARK, SUMMER THEATRE (Sidney H. Weis, mgr.): The Boston Ideal Opera co. week of June 11 in The Pretty Persian, La Mascotte, and Fra Diavolo to big business.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Henrietta Crosman June 23.——PARK SUMMER THEATRE (A. J. Bile, mgr.): Louis J. Russell co. week 14 to large business. Bennett-Moulton co. week 21. Plays: Fatal Coin, Daughter of the People, Side Lights of New York, Linden Bank Robbery, Belle of Virginia, Romance of the Rockies; opened to large business. Shepard's Moving Pictures and Vaudeville week 26.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Everett Towne, res. mgr.): Henrietta Crosman June 4 in Madeline, with Nance Oldfield as a curtain-raiser. Although this very clever actress gave the theatregoers one of the dramatic treats of the season, yet the audience was small, due no doubt to the warm weather. The co. was strong.

BARRE.—OPERA HOUSE (W. W. La Point, mgr.): Henrietta Crosman in Nance Oldfield June 27.——CASTLE PARK THEATRE (Joseph Ossola, prop.): Louis J. Russell Stock co. canceled on account of the illness of Mr. Russell.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Bennett-Moulton co. June 12-17; business fair. G. W. Collins' Moving Pictures 21, 22. May Hillman co. 3-8.

BELLOWS FALLS.—BARBER PARK RUSTIC THEATRE (T. F. Kinley, mgr.): Week of June 18 Alvin Joslin did not appear. Stranded at Lebnana. Lorraine Stock co.

VIRGINIA.

PETERSBURG.—FERNDALE PARK CASINO (William E. French, mgr.): Keystone Dramatic co. in The Daughter of the Confederacy June 15-17; small attendance; pleased. This co., which expected to remain in Petersburg the balance of the Summer, canceled its engagement 17; the management gave as the cause their inability to make satisfactory arrangement with the Casino management.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Frank Wallace Stock co. week of June 12 in What Happened to Bones and Camille pleased good business. Madame Naiada and co. in vaudeville week 19, pleasing good business.

RICHMOND.—BIJOU (Jake Wells, mgr.; C. I. McKee, bus.-mgr.): Vaudeville June 19-24; fair performances.

WASHINGTON.

EVERETT.—THEATRE (Edward C. Mony, mgr.): Ladies' Musical (local) June 13.——CENTRAL THEATRE (Harry R. Willis, mgr.): Vaudeville 12-17.——PARLOR THEATRE: John L. Sullivan and co. 11; poor to big house.——ITEM: We are all looking forward to the coming of Mrs. Fiske and the Manhattan co. in Leah Kleschna on 3.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Frankheim, mgr.): Piff! Paff! Pouf! 15; good business; the temperature kept the S. R. O. sign out of sight. Sothern-Marlowe 24.——PARK CASINO (J. E. Sprott, mgr.): Vaudeville drew only fair business; this week's bill includes Marjorie Barrett, Lora and Payne, May Belfort, Alberta and Heighan in a playlet A Pair of Shoes, and pictures. Coming: Libbey and Trayer, Anna Adele Abbott, Coney Island Vaudeville 18-24. Delmore and Oneida, Fentelle and Radcliffe, Inness and Ryan, Mr. and Mrs. Jack Hayman, Mr. and Mrs. Nello; doing a great business. Changes: Annie Goldie, Bert Marshall, Secker and Wilkes, Fox and Summers, Edward Zoeller, and Hart and Dillon.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): U. W. senior class '05 (local) in Miss Hobbs June 20 delighted a packed house.——ITEMS: Fola La Follette (daughter of Wisconsin's popular Governor), who was a member of the Ada Rehan co. last season, is at home for the Summer.—The local Elks entertained great crowds of visitors 13-16, the occasion being the Wisconsin State Convention.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): The Eagles' Minstrels June 10 (return); house crowded. Bennett-Moulton co. 17-24 opened with The Fatal Coin and Shadowed Lives to good houses.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Peltier Stock co. opens for eight nights and matinees Sunday, June 25.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Margaret Anglin June 13-16 in Frou Frou and Zira to good business; Mariana and My Lady Paramount to capacity.——AUDITORIUM THEATRE (Clarence Spence, mgr.): The Jolly Pulls 15-17. Donna Troy co. 19-24. Mrs. Fiske 10.——ITEM: Miss Anglin while in the city was guest of Sir Daniel and Lady McMillan at Government House, and was the recipient of many social attentions from friends of her late father, Hon. F. Anglin, a former speaker of the Ontario Legislature. Miss Anglin closed her season here, leaving 18 for New York.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): A Hot Old Time June 13, 14; fair business and performances. A. Q. Scammon's co. opened for three nights and matinee 19 in The Burglar; topheavy house; fair performance. Same co. 20, 21 in Real Widow Brown and Town Topics. Joshua Simpkins 23, 24. McAuliffe Stock co. 26-1. Henrietta Crosman 3-8. Sunny South 6-8.——YORK THEATRE (R. J. Armstrong, mgr.): The Otis B. Thayer co. 13, 14 in The Post Commander and Sweet Clover; fine performances; fair business.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Imperial Juvenile Opera co. June 5 canceled. Henrietta Crosman in Madeline and Nance Oldfield 10 delighted a small audience; many kept away by heavy storm.——ITEM: Season closed; quite successful both in the way of attractions and financially.

NEW WESTMINSTER, B. C.—OPERA HOUSE (F. J. Hart, mgr.): John L. Sullivan, Hawley and Vass, Maude Carter, Mrs. Jules Levy in vaudeville June 14; poor show to poor house. Dale's English Opera Singers 15; excellent co. but very poor house.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (Frank P. Haven, mgr.): Mixed Pickles June 12-17. Our Boys 19-24. A Soldier's Sweetheart 26-1. Business good.——ITEM: Jola Pomeroy joins as soubrette 26. William H. Dehlman, leading man, opened 12.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): The Kilties' Band Concert June 21.——BRITANNIA AUDITORIUM: Week 19: Schaefer and Reid, pictured melodies; Hubert Dewsau, sketch artist; the Prampins, musical artists.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Andurse, Agnes H., Madelaine Anderton, Mrs. B. Adams, Harrie Akers, Georgia Andrews, Mabel Andrews, Marion Abbott, Jessie Aman, Marie W. Armstrong, Pearl E. Abbott.

Bardine, Mabel, Miss M. Barrett, Agnes Bourougha, Dorothy Brenner, Emelie Benner, Eva M. Bennett, Helen Betts, Libbie A. Blondell, Carrie Wood Bush, Gladys Burns, Iva Barbour, Gertrude Barnes, Georgia Bryton, Fanny Brough, Flo Boranto, Clara A. Bourne, Gertrude Ballatzer, Florence Brooks, Nora Bayes, Grace Belmont.

Clark, Grace, Blanchett Caen, Mammie Castle, Kathryn Clarendon, Gertrude Claire, Camilla Crume, Gussie Taylor Carter, Isabella Cranston, Allene Colin, Marion Colburn, Lillian Coleman, Virginia Clay, Marion Cockburn, Mabel Clark Helen Chester, Edith Curtis, Helen Carr, Miss Carlotta.

Davenport, Alice S., Mabel Dizey, Fanny Dupree, Gracia De Foy, Myrta Dalton, Ethel Davis, Louise Dresser, Edith Doriety, Marie Dantes, Drucie Delmore, Gertrude Davis, Lillian M. Douglas, Gladys Dumas, Evangeline Dumont, Rosalie De Vaux.

Ely, Florence, Josephine Eley, Florence Edney, Leola English, Irene Eckis, Marie Elmer.

Fletcher, Margaret Marjorie Fletcher, Leah Field, Alice M. French, Eva French, Laura Frankenfield, Pauline Frederick, Happy Fanny Fields, Flora Fairchild, Frankie Franklin, Adelaide Fitz Allen, Janet Ford, Anna Eva Fay.

Gregory, Ruth, Jessalyn Griswold, Stella Gilman, Gertrude Grothusen, Beatrice Golden, Mildred Gilbert, Josie Gerrish Mrs. Fred't Gage.

Hylands, Marie, Ada Hall, Grace Hunter, Brownie Hall, Rose Hirsch, Dorothy Hunting, Eleanor Hall, Veta Henderson, Effie Hamilton, Mona Hubbard, May Helton, Jeannette Howell, Flo Hawkins, Addelle Hinton, Ida Hamilton, Laura S. Howe, Carroll Hamilton Hawthorne Sisters.

Johnson, Alice, Ipha Jenar, Suzette Jackson.

Kelly, Alice M., Ethel Kuster, Lottie Kendall.

La Mar, Dorothy, Tan Lloyd, Mrs. Alex. Leonard, Alice Lennon, Violet Leiter, Etta Lockhart, Marie Lucas, Virginia Lewis, Marion Lee, Ada Lewis, Dorothy Lewis Carrie Lawson, Phoebe Loubet, Hazel K. Lowry, Loretta Long, Daisy Lucas, Annie Lloyd, Lulu Lester.

Muir, Gertrude, Alys May, Juliet Moore, Fannie Midgeley, Reasie Marlow, Margaret Merriman, Marie Mintura, Mildred Morris, Gertrude Millington, Nevada Maynard, Mrs. G. M. Morrison, Annette Morrow, Louise Mitchell, Viviana Mayo, Helen Mantell, Nellie Malcolm, Nan Morrow, Lou Middleton, Madeline Marshall, Cecil Marion, Myrtle McGrain, Carolyn McLean, May McCaskey, Elaine MacGregor, Ella B. McElroy, Sara MacDonald.

Nelson, Maud, Josephine Niblo, Lulu Nichols, Maude Norwood.

Owen, A. Mary.

Perry Mabel, Vivian Prescott, Clara Powell, Inda Palmer, Laura A. Parker, Vivian Prescott, Anna Pomeroy.

Rice, Blanche, Adah Rathburn, Edna Reming, Marion Rae, Urla B. Rotger, Mrs. Arthur Roach, Helen M. Rockefeller, Loudie Roth, Alice Raymond, Mollie Revel, Florence Randall, Lila Russell, Belle Robinson.

Smyth, Ella T., Dolly Shelton, Lillian J. Sterling, Mrs. Matt Snyder, May Smith, Lillian Schoenlan, Beth Sommerville, Orrine Scott, Ethel Southgate, Donna Seymour, Marione Shelby, Florence St. Leonard, Gladys Shaw.

Tanner, Cora, Helen Travers, Dolly Thornton, Mary K. Taylor, Helen B. Turner, Hilda Thomas, May Trask.

Uart, Charlotte, Muriel Ulmer.

Vincent, Lillian, Marguritte Von Keese, Belle Viola.

Wheaton, Lou, Frankie Wilson, Wynie Winslow, Clare Woodbury, Lillian Westner, Evelyn Wiedling, Georgia White, Eleanore Worthington, Lottie Williams, Zelma Wells, Katherine Warren, Georgie Worthington, Laura Witt, Alyce Watson, Edith C. Warren, Lillian Wright, Vivian Wayne, Frances E. Wilson, Arlene Wilson, Eza Welch.

Zahner, Mrs. Henry, Miss Zenolia.

MEN.

Anthony, Lorenzo, R. A. Ashley, Claude Amsden, Will R. Axtidel, Jas. F. Abbott, Seth A. Arnold, Percy Ames, Chas. S. Abbe, Fritz Adams, G. H. Aymar, Will C. Andrews.

Bass, Jas. A., Leo A. Berger, Wentworth Berry, A. H. Barrows, Rich'd Buhler, W. E. Butterfield, Herman Branat, Jas. J. Belden, Bert Buckman, Dana Barnett, H. E. Barnes, A. P. Bucher, Jas. Buckley, Frederic Burt, Chas. H. Boyle, Al. W. Bolland, Geo. L. Bowers, Hal W. Brown, W. L. Browning, Gus Bruno, J. Bearhope, Frank Bostock, Jack Breuer, Isaac Bull.

Clarke, Jno. J., Conrad Cantzen, Loydd Carleton, Harry M. Collins, Hartie Cabrera, Herbt. A. Cripps, H. B. Chesley, Robt. Cowan, Willie Clifton, J. J. Cluxton, Jno. Curran, Alb. Cunningham, Dudley Carter, D. Berton Carber, Boyd W. Copeland, Frank J. Cotter, Harry Cummings, Harry G. Carlton.

Devere, Sam, Jas. L. Dempsey, Ben F. Dodson, Rich'd Drew, J. F. Durham, Chas. Dez, Jno. Deuel, Byron Darrach, Edward Davis, Maxim De Groe, J. Francis Dewey, Eugene Dial, Dan'l Dore, Wilson Deal, Harry Dunkinson.

Erskine, Wallace, Roydon Evelynne, L. Englander, Harry Elmer, J. K. Emmett, Alb. J. Edwards, Al. S. Evinz.

Fields, Al., Geo. W. Farren, Jas. A. Felts, Robt. Fairchild, A. Furlong, Jr., Neil Florence, Edwin Fowler, L. J. Fuller, W. H. Foster, Freesen Bros.

Goggins, Chas., Henry Grenwell, S. H. Groves, Winifred Goff, Harry Gwynette, E. J. Glindinning, E. A. Gagnier, Malcolm Gunn, Harry M. Gardner, Frank W. Ganyar, Lou Goodhart, Jas. R. Garey, Jos. W. Gates, Edw. F. Galligan, Neil Gray, Willis N. Goodbue, Wm. Graham.

Haydn, Carl F., Frank J. Harvelk, Geo. Hassell, J. B. Hollis, Freddie Hartman, H. Harmon, H. A. Hickman, Frank Hren, Max Hooper, Al. Hagan, Jno. Henderson, Harry H. Hancock, Raymond C. Hodges, A. C. Henderson, Alb. E. Hederick, Chas. K. Harris, Jno. T. Horn, Harry B. Hearn, W. F. Huffington, D. J. Hachet, Jos. Hastings, Chas. Hooker, Jas. C. Husted, Willard Hutchinson, Fred'k T. Harris, David Henderson.

Irundel, Fred'k, C. Townsend Irwin, T. Ince, Jr., Harry Ingram.

Johnston, Gordon, Jolly Jones, Leavitt James, M. S. Jelenka, Louis Jarrea, Bert Johns, Rich'd Jose, Johnson and Wells.

Keane, Jas., Herbt. Kelcey, Jas. Keman, C. Herbt. Kerr, Joe Kane, Lee Kugel, F. Mostyn Kelly, Jos. W. Kilgour, Harry King, Jos. Ketler, Sam'l F. Kingston.

Lusk, Geo. W., Geo. Le Soir, Jas. R. Lee, Fred Lennox, F. J. Lillenfeld, J. Logan, Robt. Lett, Clarence M. Love, A. Francis Lens, Lester Lonergan, Ed La Nole, Geo. S. Leonard, Ernest Latimore, Oliver Labadie, Robt. Levy, Chas. F. Laurence, Chas. Lothian, Tim Lavens, R. M. Lambden, Benny Lodge.

Morgan, Edward T., Wm. Maitland, Lee Myers, Clyde W. Manning, Frank Moser, L. W. Mara, Jake Murray, Alex Murray, David C. Montgomery, Walter Moffet, Robt. Milton, Chas. A. Morton, H. S. Millward, Thos. Mulligan, M. L. Morgenthau, Jas. C. Mythen, Lawrence Marston, David Miles, Fred Mower, Thos. Morrow, Jos. M. Meyers, Cliff Meech, Larry Mac Rudy McKay, Dan McAvoy, J. W. McConnell, T. J. McMahon, Leon McReynolds, Jack MacDonald, Alf T. McCann, Chas. McClintock, Augustin McHugh, Langdon McCormick, Edgar MacGregor, Jas. McEntee.

Neff, Will F., Jerome A. Nighn, Jno. F. Norris, Harold Nelson.

Pettingill, Jos., Fred Peters, Geo. Provel, Francoul Perrot, Goldwin Patten, Robt. G. Pitkin, Max Phlen, Fred't Paulding, Wm. A. Pickett, Geo. W. Peck, Al? G. Pike.

Robson, Robt., Walter M. Rolea, Sam'l R. Rorke, Jack J. Raffeal, Geo. Rogers, Geo. Richards, W. F. Rochester, L. E. Ralson, A. C. Robinson, Chas. Rose, W. J. Rousanie, Edw. B. Rodgers.

Siffman, Harry, Jos. Shipman, C. B. R. Seliz, Walter Shroeder, F. M. Stanley, Joe Sparks, Lee St. Elmo, Medell Sunderland Chas. Smith, H. Reeves Smith, Joe Stole, Wm. Sheehan, H. R. S. Stafford, Geo. A. Sullivan, Harry St. Clair, Jos. Slayton, Gus Salzer, Geo. C. Staley, Harry Sullivan, E. F. Seymans, Mark R. Swan Christian W. Stater, Melville Stewart, Edw. R. Salter, Jno. H. Sparks, Paul Schindler, M. B. Streeter.

Taylor, Charlie, Urban Thompson, Will P. Thomas, Sam'l Thall, W. W. Tolbotson, Otis Turner, Jack Taylor, Wm. H. Turner, Gray B. Towler, Alb. W. Taylor, Jos. Thatcher, Col. Billy Thompson, Paul Taylor, Geo. Thomas.

Will, Harry Lee, Louis Vizard, Harold Vosburgh, J. C. Vernon, J. L. Van Ardstrand.

Wolfe, Geo. M., Alf. W. Wallo, Van B. Wheeler, Raymond Whitaker, Geo. Wharnock, Willmott Williams, Walker Whiteside, C. L. Williams, Taylor Williams, Robt. Waring, Chas. H. Wells, E. H. Willard, Fred Wyckoff, Kendall Weston, Harry West, Frank L. Weamer, Ray Wendell, Arthur Weld, L. Herbt. White, Jno. Waldron, Fred Wright, Donald Weldon, Langdon McCormick, Edgar MacGregor, Jas. McEntee.

Young, Chas. H., Francis Yale.

REGISTERED MATTER

Clara Pauket, Miss M. B. Moulton, Max Freeman, Frank L. Rowan, W. Rhodes, F. A. Degerost, D. H. Hunt.

FIVE CENTS

WILL TAKE YOU TO A

HOME BY THE SEA

On Picturesque Flushing Bay. Half Hour from Herald Square.

EAST ELMHURST, N. Y. CITY

As good as an OCEAN VOYAGE for tired nerves. Buy a Home For the Rent You Are Now Paying.

The sales are enormous and without any parallel. Lots, with every city improvement, on easy monthly payments. Will be worth three times present prices within two years, on completion of Pennsylvania Tunnel and Blackwell's Island Bridge. We challenge comparison.

Send a postal card for Circular and Views.

PRIVATE BEACH AND PIER FOR LOT OWNERS.

BANKERS LAND & MORTGAGE CO.,

887 Manhattan Ave., Brooklyn.

BATHING. BOATING. FISHING.

RUFUS K. LOVE, PEREGRINATING PRODUCER

MY SPECIALTY—The production of plays, musical comedy and minstrels with amateurs.
MY RECORD—Perfect satisfaction in every town giving a show a month for nine years.
MY BEST CLIENTS—The ELKS all over the country.
I do not double in brass, nor double up with the local dancer, or double flip flaps, but double THE MONEY in your treasury. I furnish EVERYTHING, the local committee furnishes only the talent.

My References:

Jno. F. Foley, Calumet, Mich. — Jerry Sullivan, Calumet, Mich.
Henry L. Baer, Hancock, Mich. — Ed. J. Butler, Ishpeming, Mich.
E. G. McCulloch, Peoria, Ill. — R. T. McKeever, G. M. Copper Range R.R., Houghton, Mich.
Jos. G. Bixby, Decatur, Ill. — W. Truxton Morris, San Francisco.
Mike Evers, Topeka, Kansas. — W. C. Whitney, Mexico, Mo., and 57 others.

Address RUFUS K. LOVE, Music Pub., care Sol. Bloom, Chicago, Ill.

To Amateurs—I unhesitatingly recommend L. P. Cooks' method of teaching dancing BY MAIL. His address, Calumet, Mich.

CANOBIE LAKE OPERA CO.

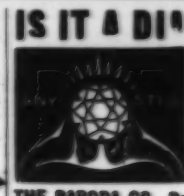
Opens July 3 with the musical comedy,

PRINCE PRO TEM,

Now owned by W. W. Sargent.

The company is under the management of GEORGE V. C. LORD of the Whalom Opera Company.

IS IT A DIAMOND YOU WANT?



You can own a diamond equal in brilliancy to any genuine stone at one-thirtieth the cost. Our beautiful

Baroda Diamonds

stand every test by expert examination. We guarantee them set in fine genuine diamond solid gold mountings. See them first, then pay. Write for Catalogue.

THE BARODA CO., Dept. H., 67 WABASH AVE., CHICAGO

Partner Wanted.

Experienced manager or agent with capital can buy interest in standard $1.50 attraction. Time booked, principally first money and guarantee contracts. Dollar for Dollar proposition.

Address, "GUARANTEE," care *Mirror*.

the way of melodrama 11-17. The Confessions of a Wife was the bill. It seems queer that any one would care to waste time in writing such stuff, and then it is hard to realize that there are people who would care to spend their time in playing it, especially players as capable as those in the Ulrich Stock co. But then the public attend and in sufficient numbers as to please the box-office; so what's the difference? The Road to Ruin will follow. DON W. CARLTON.

CLEVELAND.

The weather the past week has been propitious for outdoor amusements and in consequence the gardens and parks have been crowded.

At the Colonial Theatre June 19-24 the Colonial Stock co. gave a creditable presentation of The Nominee, which was played here several years ago by Nat Goodwin. The leading role of Jack Medford was assigned to Frank Camp, who gave it a clever impersonation. Charles Waldron as Leopold Bunyon, the young secretary, was very good. The rest of the characters were well taken and the play was carefully staged. The Jilt 26-1.

Said Pasha proved an entertaining bill at the Euclid Avenue Garden Theatre 19-24. Jack Henderson as Hajad and Clarence Harvey as Nockry provoked much amusement, and Josie Intropidi was laughable in her grotesque portrayal of Buiah Sojah. Olga Von Hatzfeld, Elfrida Boessing, Lyman Wheeler, Forrest Huff, and Harry Lane were all acceptable in their respective parts. The fine work of the chorus was much appreciated. Robin Hood 26-1.

Charles B. Hanford and co. were seen to advantage in Othello at the Coliseum Garden Theatre 19-24. Charles B. Hanford's impersonation of Othello was an effective piece of acting, and Frank Henning gave a satisfactory portrayal of Iago. Miss Drofnah's Desdemona was pleasing, and the rest of the roles were acceptably taken. The Symphony Orchestra, under the leadership of Johann Beck, rendered several operatic selections. The Merchant of Venice 26-1.

WILLIAM M. CRASTON.

MINNEAPOLIS.

The engagement of E. H. Sothern and Julia Marlowe and their special co. at the Metropolitan was in many respects the most brilliant of all the season at this house. The engagement opened June 15, when a capacity house at double prices witnessed Much Ado About Nothing. This was followed 16 and matinee of 17 with Romeo and Juliet, and on eve of 17 by Hamlet.

The Banker's Daughter drew fair business to the Lyceum week 18, when the Ferris Stock co. were seen in this old favorite. The principle parts were played by Eva Taylor, Lawrence Grattan, Lewis S. Stone, Richardson Cotton, Leslie Morosco, Charles C. Burnham, Ernest Fisher, Kate Woods Fiske, Lelia Shaw, and Master Clark Marshall. Lady of Lyons 25.

The Minneapolis Park Band opened their season at Lake Harriett eve of 19, under the leadership of Professor Oberhoffer. It will no doubt prove even more of a favorite than last season.

Wonderland, with its varied attractions, continues to draw immense crowds nightly. Strahl, who dives from a tower one hundred and twenty feet high into a net, is the principal feature.

B. P. O. E., No. 44, will give a minstrel performance at the Orpheum 23 and 25. As usual the sale is very heavy.

Manager David Towers, of the Lyceum, was out 21, for the first time in over a week because of illness. CHARLES M. LANE.

BUFFALO.

The William Farnum co. at the Park week June 19 presented in a capable manner The Man from Mexico. All of the favorites appeared in the cast. Mr. Farnum was at his best as Benjamin Fitzhew and Jane Oaker was charming as Clementina. In preparation A Gilded Fool.

Mildred Holland at the Lyceum week 19 offered three one-act plays, Lotus Blossom, One Short Hour, and Clarice the Actress which gave her an excellent opportunity to display her versatility. Of the three plays One Short Hour was the best. So great has been the success of Miss Holland in this city that she has extended her engagement a week and will present Sapho week 26.

Athletic Park had several very good attractions week 19—namely, The Two Pryors, the Brownings, Irene Franklin, Gus Williams, Maxwell and Dudley, and the Reeds.

On Mr. Michael Shea's return from New York city he announced that the Columbia Amusement Co., of which Gus Hill is one of the promoters, had secured control of the Garden Theatre here and the Empire of Cleveland, O., for burlesque productions. Vaudeville will be transferred to the new Park Theatre, opening about Aug. 7.

Gaff Phillips, the well-known comedian, is in town for a few days, after having played ten weeks in vaudeville. He has several very flattering offers under consideration for next season.

P. T. O'CONNOR.

DENVER.

Elitch's Garden is attracting immense crowds now that the downtown theatres are closed. The Bellows Stock co. presented Bronson Howard's comedy, The Henrietta, 11-17. Bruce McRae played Bertie the Lamb delightfully. This excellent actor is firmly established as a favorite with the Denver public. Theodore Roberts gave a fine characterization of Nicholas Van Alstyne. J. Henry Kolker, who has done some clever work with the Bellows co. during the past two or three Summers, has a tendency of late to overact. This marred his portrayal of Nicholas, Jr., though one or two scenes were excellently played. As the young widow May Buckley had little to do, but, of course, did that little well. Olive L. Oliver, Charles Dickson, Edward Mackay, Joseph Kaufman, and Cecil De Mille played their various parts capitally. A Japanese Nightingale 18-24.

The New Curtis offers The Midnight Assassin 18-21. Life for Life 22-24.

The Broadway will reopen this week for local entertainments. The Tuesday Musical Club will present The Court of Hearts 21, the Business Women's League will give The Mandarin 22, and the Denver Dramatic School offers The Social Outcast and The Lobster 25.

Floto's Circus 19, 20 at River Front Park.

Symphony concerts will be given every Friday afternoon by Chevallo's Band at Elitch's and will undoubtedly beedthe very popular

MARY ALKIRE BELL.

SPRINGFIELD, MASS.

The Poli Stock co. produced week June 19 one of Dion Boucicault's comedies, Forbidden Fruit. Frederic Bond was good as Sergeant Buster. Olive West and Paul Barnett also handled their parts well. Lost Paradise week 26.

The Diamond Stock co., removed from Holyoke, opened the Springfield season at the Nelson 19, presenting When We Were Twenty-one, in which Benjamin Horning as Richard Carewe and Fred House as the limp scored pronounced hits. The support was adequate, of which James A. Heenahan, Carol Arden, and El Conditt are worthy of mention.

John T. Ray, the "rube" comedian with Sis Hopkins the past season, is at his home here for the Summer. EDWIN DWIGHT.

OMAHA.

The Ferris Stock co. is doing a phenomenal business at the Boyd; bill for the present week is Du Barry first half and Moths the last half. As usual, the plays are meeting with a hearty welcome, the principals in the co. coming in for special approval. As long as business keeps up in its present satisfactory condition the engagement will continue indefinitely.

The Caldwell Stock co. closed their engagement at the Krug 17, business not warranting its continuation. Pollard's Lilliputian Opera co. opened a week's engagement 18 in The Belle of New York, giving a very creditable performance.

At the Creighton Orpheum Ellis Glickman and a well balanced Yiddish co. made a good impression on two fair sized audiences 17, 18. J. R. RINGWALT.

SEATTLE.

The Charles A. Taylor co. in The Queen of the Highway had very large audiences at the Third Avenue June 11-17. Alleen May won the honors, and Laurette Taylor, Albert Hall, Charles R. Allen, Edwin Fox, and others pleased. The Girl Engineer 18-24. Female Detective 25-1.

The Watson co. had large audiences at the Seattle throughout the week to see Faust and Red Cat Inn 11-17. Richard Scott, Harry Pollard, and Mae Keane are playing the principal parts. Kidnapped 18-21. Sapho 22-25. Mrs. Flake 27-1.

Barney Bernard, seen at the Grand Opera House only 17, on account of non-arrival 16, by a large audience, was himself very clever in The Financier, but the co., with the exception of Ada Levick, was hardly more than fair. Kold and Dill in I. O. U. and The Beauty Shop 18-25. RODNEY D. WHITE.

TORONTO.

Eugenie Blair and co. present the famous play The Two Orphans, during the fourth week of their engagement at the Grand. Under Two Flags June 26.

Great interest is manifested in the Elks' Street Fair, which begins 26 and runs till 1. There is no doubt it will be the greatest affair of its kind ever held in Toronto, and from the talk around town it looks as if the Mundy Carnival co. will have their banner week of the season right here. The fair is run under the auspices of the Toronto Lodge of Elks and in aid of the Sick Children's Hospital.

STANLEY McKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Payton Sisters' Stock co. June 12-17 closed their engagement here. Plays: A Man of Mystery, Bound by an Oath, The Cabin with the Open Door, and Parsifal; fairly successful week. Heisman Stock co. 19-24.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): For the week of June 12-17 vaudeville was put on, which seemed to please, though attendance was small.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Senator Frank Bell, Hayward, Holman and Holman, Gordon and Gilbert, and Don and Thompson. Next week Senator Frank Bell, the Columbians, Coleman and Mexis, Jackson and Douglas, the kinodrome.

CALIFORNIA.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in At Piney Ridge June 12-18; production very satisfactory and receipts large. Dorothy Vernon of Haddon Hall 19-25.—MACDONOUGH THEATRE (Hall and Barton, lessees): John Drew 20, 21.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Daniel Frawley June 14 in Ranson's Folly to medium business. John Drew 19 in The Duke of Killicrankie.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): B. P. O. E., No. 168, Der Freischuetz, June 8-10; fine production to crowded houses.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (F. C. Reid, mgr.; W. F. Stevenson, bus.-mgr.): The Hunter-Bradford Players added another success to their laurels in A Bachelor's Romance week of June 19, which was given an artistic presentation by this very capable co., that have become the talk of all theatre patrons for their finished work. The very excellent cast includes William Beach, Elliott Dexter, John Findlay, Arthur Stanford, T. H. Hunter, John Wesley, Arthur Hoyt, Eva Vincent, Frances Gaunt, Gertrude Barclay, Frank E. Lamb, Clarence Handyside, and Julia Dean. From fair size audiences at the beginning of the engagement they have grown to nearly full houses.—POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, res. mgr.): The stock co. divided week of 19 with Macbeth and The Circus Girl, demonstrating their versatility. Special scenery being used for each play. The houses continue large and the applause generous. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Versatility is shown by change from Dorothy Vernon of Haddon Hall to East Lynne June 19-24, wherein Lawrence B. McGill is doing notable work as Archibald Carlysle, and Gertrude Shipmen is given plenty of opportunity for running the emotional gamut. James Gordon's Sir Frances was energetically villainous, though lacking flexibility. Margarite Earle and Cameron Clemons worked hard as the younger Hares, and Maurice Haswell and Maude Sheridan played servant roles acceptably. Men and Women is the bill 26-1.—ITEMS: Maurice Haswell's reappearance in entr'acte songs 19 was well received.—Manager George C. Tilyou announces that so far 103 New York excursions have been booked to Steeplechase Island, our Trans-Harbor resort.—Smith's Theatre will reopen about the middle of August with Dockstader's Minstrels.

W. P. HOPKINS.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: Heisman Stock co. June 12-17 in Where Fortune Knocks and Niobe; fair performances; business light.—MONTE SANO CASINO (Will J. Irvin, res. mgr.): The Perschi-Gypsene Stock co. 12-17, presenting Woman Against Woman, A Convict's Daughter; good performances and houses.—ITEM: On account of poor business the Heisman Stock co. closed season at the Grand 17.

MACON.—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Little Nell June 12-17 to good audiences; well pleased.

ATLANTA.—CASINO THEATRE (H. L. De Give, mgr.): Mam'selle 'Awkins June 19-24; fair performance; good houses. Billy (Single) Clifford in A High Born Lady 26-1.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Song Recital by Louise Ormsby, who just returned to Boise from Europe June 14; very fine; good house.—RIVERSIDE PARK (Mose Christensen, mgr.): Zinns' Travesty co. in Courtship in Japan week 11-17; good production and business.

ILLINOIS.

BLOOMINGTON.—HOUGHTON LAKE PARK THEATRE (A. Jack Faust, mgr.): Kinsley Russell co. week June 20 in The Derby Winner, East Lynne, Pudd'nhead Dudley, Driven from Home, Scott Wins the Case, La Belle Marie, Chick; good co. and business.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Dark.—ITEM: C. J. Carter, of Chicago, has booked six Fourth of July vaudeville attractions for Dixon, Ill. for street work 4th; committee consists of the following: W. J. Kennedy, Louis Stephan, George Schorr, and Ed Rosenthal.

CHAMPAIGN.—WEST END PARK (Matt Kussell, mgr.): Readick Dramatic co. June 12-17. Plays: Just An American, Confusion, and The Widow pleased large audiences every night.

INDIANA.

MICHIGAN CITY.—PARK THEATRE (Fred Felton, mgr.): Rodney Stock co. still on the boards and drawing crowded houses and giving the best of satisfaction. Vane Calvert deserves special mention and is the drawing card of this co. In Colorado and Lost and Won are on the list for this week's plays.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.—ITEMS: The Henderson Stock co. closed the season at the Odeon in Marshalltown 17.—Shipp's Indoor Circus will take the road again next Fall and has contracted for a week's engagement in Cendar Rapids in February.—A. Duncan, Mayor of Burlington, Ia., proposes to give Minneapolis a novelty in the shape of a Workingman's Theatre. He has leased the old Columbia Theatre in that city and will remodel it. He proposes to give laboring men good, clean entertainment at a moderate price. Mr. Duncan built and managed the Opera House at Burlington, where he owns the street railway lines. The house will be opened in July.

F. C. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Jack Bessey Stock co. (return) June 19-24.—ITEMS: Franklin Park will be the rendezvous for the Ottumwa Chautauqua Association meeting June 27-July 4, instead of Caldwells', and their headliners are the Seaton Indians, Imperial Saxophone Quartette, Captain Richmond P. Hobson, Robertson and Roltare, magic and moving pictures; Booker T. Washington, Fifty-fourth Regimental Band, Hinton White, Madrigal Lady Entertainers, Hon. G. A. Gearhart, Hon. William I. Nolan, Governor Robert M. La Follette, Hon. Joseph G. Camp, James Swirles, Rev. S. P. Cadman.—Caldwells' and City parks are drawing well. AUSTIN J. MUMMERT.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Dark. Business-Manager Will S. Collier left for New York June 17. The annual banquet of the employes of Greene's was held the evening of 20 on the stage of the Opera House and a very pleasant evening was spent.—PEOPLE'S THEATRE (Ray W. Fay, mgr.): Mackin and Wilson, Clarence Burton, the Three Wiches, Zeno Z. Ray W. Fay, and polyscope 19-25; good bill; fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Temple Stock co. June 13-17 pleased good houses. Plays: Reddy the Mail Girl, Diamond Necklace Robbery, The Lawyer Detective, Soldier's Sweetheart, Caught in the Web, For His Sake.

DES MOINES.—INGERSOLL PARK (Fred Buchanan, mgr.): Excellent bill week June 18-24 attracts immense crowds; every act highly appreciated. O'Kabe's Japanese Troupe, Gardner and Stoddard, Low Hawkins, Four Juggling Mortons, Mr. and Mrs. Nell Litchfield.

KEOKUK.—CASINO (A. S. Grenier, mgr.): Mervy Stock co. continued its successful run June 11-17, presenting Cleopatra, Only a Private, On Circus Day, The War of Wealth, A Fatal Likeness, and The Game of Life. Engagement will continue three weeks longer.

FORT DODGE.—MIDLAND THEATRE: Opened Summer season June 19. The opening bill was Feldman and Ball, singers; Florence Colby, illustrated songs; the Great Kitty, juggler; Charles and Jennie Welsh in The Noble Hobo, and moving pictures.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Milwaukee Comedy co. June 14 to full house. High School commencement 20.

KANSAS.

IOLA.—ELECTRIC STAR PLAISANCE (Clark and Saphar, lessees): The bill for the week of June 19 particularly good and drew big crowds at each performance. Ferguson-Dupree co., comedy sketch; Ed Higgins, black face; Stith Brothers, jugglers; Brown, illustrated songs, moving pictures, etc. Each number on the bill was good and made up the best programme presented by the management since the opening.

LEAVENWORTH.—PEOPLE'S SUMMER THEATRE (J. H. Dempsey, mgr.): The same weekly bills are proving excellent and business is good.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Rentfrow's Jolly Pathfinders June 13-19 in Dr. Jekyll and Mr. Hyde, A Fight for a Million, Midnight in Chinatown, Don Caesar de Bazan, A Green Eyed Monster, Hooligan's Luck, and Lucretia Borgia; fairly good attendance; well pleased with performances. Same co. 19-25.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Fernberg Stock co. week June 19 in When We Were Twenty-one to continued good business. The Liars week 26.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Gem Stock co. opened season 19 with Mrs. Dane's Defense to capacity. Co. is strong and made an instantaneous hit. Jane Kennark, Sue Van Duser, and Robert Conness deserve mention. Week 26 Jim the Penman.—CAPE COTTAGE PARK THEATRE (E. V. Phelan, mgr.): Phelan Stock co. opened season auspiciously 17, presenting William Pascoe and Alice Treat Hunt in Secret Service to S. R. O. Co. was well balanced and was warmly received. Week 26 A Night Off.—ITEM: J. W. Gorman's Cosmopolitans was to open season at Riverton Park Rustic Theatre week 19, but owing to spell of inclement weather initial performance has not taken place 21.

BANGOR.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): Bennett-Moulton co. closed week June 17 to big business and presented to highly pleased audiences A Daughter of the South, Shadowed Lives, Belle of Virginia, London Bank Robbery, Fatal Coin, Sidelights of New York, and A Child of the Streets; co. and performances excellent. A fine line of specialties were given by Madame Flower, the Bronze Melba; Maude Hazel, Fred Dilger, and Ernest Golden. Lawrence Brooke Stock co. 26-1. Sunny South (return) 15.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): Missouri Girl June 15; fair co.; excellent business. Hunting for Hawkins 21; excellent co. to S. R. O. Holmes' Moving Pictures 26, 27.—ITEM: As the Hunting for Hawkins co. had an open date Mr. Peck filled in the next night with Captain Raffles and played to fine business on short notice.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Eaton's Concert co. June 16; excellent co. to packed house. Missouri Girl 17; excellent co.; deserved larger house. Season closed.

BATH.—MERRYMEETING PARK: This popular resort opened for the season June 19, presenting J. W. Gorman's Alabama Troubadours, and in spite of the rain did a fair business; co. good.

MASSACHUSETTS.

FALL RIVER.—BIJOU (D. R. Buffington, mgr.): Buffington Stock co. presented The Christian June 19-24 in an excellent manner, and the production was one of the best this season. Gertrude Dion Magill was seen as Glory Quayle. She far surpassed expectations. W. H. Barwald as Lord Robert commanded approval by his excellent work. Nat Leffingwell as Archdeacon Wealthy scored. Everett Aldrich gave an excellent impersonation of Parson Quayle and deserved the hit he made. Raymond L. Bond as Drake was seen to good advantage. Kendall Weston as John Storm was good. Ann Singleton as Polly Love, Elizabeth Morgan as Mrs. Callender, and Elizabeth Bruce as Lina were very good. M. F. Ryan, Walt Whitman, Herbert Colby, Jere Sanford, Marcella Forreste, and Marjorie Fletcher deserve great praise for their excellent support. Jane Fearnley joined the co. 19 and made a good impression as Lettie. Effects and settings good. Many curtain calls. Attendance large. Northern Lights 26-1.—ITEMS: J. Frank Burke returned from his vacation 17 much improved in health.—Jere Sanford rejoined the stock co. 19.—Ringling Brothers' Circus 22.

HOLYOKE.—OPERA HOUSE (J. E. Shea, mgr.): Diamond Stock co. in Held by the Enemy June 12-17; good co.; played to poor business.—MOUNTAIN PARK CASINO (Robert Kane, mgr.): Mountain Park Opera co. in Prince Pro Tem 19-24. The co. Manager Kane secured are strong and are playing to splendid business. The Gondolier 26-1.—ITEM: The Diamond Stock co. cut short their season at the Opera House and are now at the Nelson, Springfield.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): The Hunter-Bradford Stock co. gave a very good performance of The Mysterious Mr. Bugle June 19-24 to good business. Are You a Mason 26-1.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented The Prisoner of Zenda to large houses 19-24; excellently produced. The School for Scandal 26-1.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Katherine Rober co. June 19-24 continues to fair business. Plays: Thelma, Nick Carter, Irish Alderman, Lighthouse Robbery. Whalom Opera co. opens 26 in The Mocking Bird.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in The Deacon's Daughter June 19-24 to big business. Christopher, Jr., 26-1.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Green's American Biograph Moving Pictures and Vaudeville June 12-17 continues to draw big business; creditable entertainment. Stay indefinite.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Newell's College Band June 16 pleased large audience. E. H. Sothern and Julia Marlowe in Much Ado About Nothing 20 at advanced prices; large and fashionable audience.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): House is being renovated.—McCURDY PARK CASINO (H. T. Taffe, mgr.): Season opened June 18 by good stock co. in Other People's Money.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Old Arkansaw June 19 pleased fair house. Season closed.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Snider and Nella Specialty co. June 19-21.

GRAND RAPIDS.—POWERS (W. T. Ledebeer, mgr.): Sothern-Marlowe June 21.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Orpheum Vaudeville co. June 19; fair house; fair co. This is the first of a series which this co. will give here once a week during the Summer; St. Cloud being one town of a weekly circuit.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): William Owens June 17 to good business; audience pleased.—ITEM: W. W. Ward has severed his connection with Fairmont Opera House. All contracts for 1905-1906 are canceled.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, mgr.): Breckenridge Stock co. week June 12 to good business; good co. Bioscope co. 19, 20 to fair business; good pictures.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. June 12; large house; pleased.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Cosmopolitan Amusement co. June 12-17; first-class attractions and good business.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Spooner Dramatic co. June 19-1.

MISSOURI.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Tom Franklyn Nye co. (under canvas) June 12-17 in repertoire drew large crowds and pleased.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallett, mgr.): Chase-Lister co. week June 26.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): Chauncey Olcott June 11, 12 did a good business and pleased. Factory Girl 20, 21. Norris and Rowe 20. The Financer 28, 29.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Chauncey Olcott June 15 in A Romance of Athlone to a large and delighted audience; excellent performance.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Fulton Brothers' Stock co. June 13 and indefinite in Lost Paradise to good business. Brother Against Brother 19 pleased large audience.—AUDITORIUM (E. C. Rewick, mgr.): Oratorio of Elijah, with Carl Duft, Mrs. Weakley and Mrs. Raymond's chorus, 14; immense audience; well pleased.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): Johnnie Pringle co. week June 19 in Her Sweetheart and Rip Van Winkle.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Kathryn Moore Stock co. June 26-1.—ITEM: Manager Hartford has engaged this co. for a Summer season of three months. Between the acts high-class vaudeville specialties will be introduced. A Summer theatre here is an experiment, but with the aid of patronage from the many nearby seaside resorts the proposition may be a paying one.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. O. Blood, mgr.): The McDonald Stock co. closed a week's engagement here; co. good and pleased large houses.

NEW JERSEY.

ASBURY PARK.—NEW OCEAN PIER THEATRE: Opened June 23. The Pearl of Bhutan, under the management of the Great Lafayette, was the attraction and a large audience attended.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Romeo and Juliet, as interpreted by the stock co. week June 19-24, pleased fine attendance. Miss Bonstelle and Mr. Lewis in the leading roles never appeared to better advantage. The Mercutio of Mr. Eric was a revelation, and was by far the best work this actor has shown in this city. The entire co. are to be commended for their valuable assistance. The play was handsomely staged. When We Were Twenty-one week 26-1.—BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Under Two Flags attracted and greatly pleased fine audiences week 19-24. The play was handled in a masterly manner by the stock co. Louise Vale conceived the necessities required by the character of Cigarette, and Lee Willard as Bertie Cecil deserves praise for his impersonation. Miss Zollman, J. Hooker Wright, and Edward Davis were excellent in the parts assigned them. The costuming and scenery were beyond the average and favorably commented upon by the attendance. The Ticket of Leave Man week 26-1.—LYCEUM THEATRE (M. E. Wolff, mgr.): The stock co. appeared in Niobe to good business week 19-24. Miss Knowlton made a magnetic Niobe and played the character delightfully. Harry Blakemore made much of the character of Peter Amos Dunn, and Miss Anderson's Helen was exceedingly well done. Our Boys week 26-1.—COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Fine audiences greeted the stock co. in Forgiven week 19-24, and we cannot speak too highly of the artistic handling of the several parts assigned the members participating. Bert Lytell's impersonation of Jack Diamond was intensely interesting for its sincerity and intelligent conception. Caroline Franklin's earnestness and conscientious work as Annie was greatly appreciated. Arthur Rutledge as Willard Graham was thoroughly at home, and sustained his reputation as a sterling actor. Peter Lang as Denver Dan, with studious effort, held himself well within the possibilities of the character and gained well merited applause. Carmen week 26-1.—ITEM: George Heath, late of the Lyceum Stock, joins the Baker Theatre co. 26. J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): William Courtenay Stock co. closed a very successful Summer season week June 19-24, presenting Old Heidelberg, which was put on in a most elaborate manner, scoring a pronounced success. William Courtenay's remarkably clever work as Prince Karl won for him the greatest hit of the engagement. Louise Drew as Kathie was sweet and winsome, and was given a rousing reception. Walter Walker always was at his best as the Prince's tutor. The balance of co., including the students' chorus, was capital.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Week 19-24: Proctor's Stock co. in The Iron Master drew large audiences. The play was elaborately presented and given a flattering reception. Alison Skipworth and Ernest Hastings admirably sustained the principal roles in their usual finished manner. Week 26-1 Christopher, Jr.—ELECTRIC PARK (A. P. Deed, mgr.): Union Square Opera co. in Chimes of Normandy and Giroflé-Girofla 19-24 attracted large audiences. The co. includes Alice Kraft Bentson, Helen Salinger, A. H. Bushby, Harry Hanlon, and Bobby Stanley, and well trained chorus.—DREAMLAND PARK (Robert F. Walter, mgr.): Week 19-24: The Hawaiian Musical Trio, Primrose and Rohlaso, acrobats, and Collins' Band.—ITEMS: Manager Fred Mackintosh, of Deserted at the Altar co., is now representing the passenger department of Albany and Hudson Railroad Co.—R. R. Fisher, stage director at Electric Park, is the personal representative of Frank Melville, of New York city, who is doing the booking for the park as well as thirty-five other Summer resorts.

GEORGE W. HERRICK.

ELMIRA.—RORICK'S THEATRE (Herbert Salinger, mgr.): The serious flood which devastated this part of the State during the week carried away June 19 the bridge which connects Elmira with Rorick's Glen, giving the Manhattan Opera co. a week of

Kidney Troubles Cured Free.

If you are a sufferer in any form and will send us the name of your druggist, we will furnish you—through him—free, one dozen bottles of West Baden Bitter Water, which will relieve or entirely cure any case of kidney trouble. This offer is made to a limited number of sufferers for the sole purpose of introducing this wonderful water into your neighborhood. The only condition being the privilege to refer to you (when cured) in corresponding with prospective customers in your locality.

No Testimonials Solicited. No Names Published.

All that is required is your name and address, the name of your druggist and full particulars regarding your case, accompanied by this offer.

ASSOCIATED DRUG STORES
Louisville, Ky.

Mention THE DRAMATIC MIRROR.

Minnesa. An army of workmen immediately commenced the construction of another, and the contractors are authority for the statement that but a week's delay will ensue. Manhattan Opera co. in Iolanthe 26-1. Dorothy 3-8.——ITEMS: The handsome passenger elevator for the new Lyceum Theatre has arrived and is being placed in position. Also tiling for the foyer and lobbies.—Lawrence J. Anhalt, of this city, was made press representative of the Warren orchestra concerts in New York.—Harold Kennedy and Thomas Grady, of this city, have signed with Dockstader's Minstrels for next season.—H. J. Sternberg, manager of the Corning Opera House, spent 22 in Elmira in conference with Manager W. Charles Smith, of the new Lyceum Theatre.—Dan Quinlan, of the Quinlan Imperial Minstrels, seriously injured in a fencing bout recently, is recuperating at his home here.—Frank Ross, of the Elmira "Advertiser," is doing excellent press work for the Elks' Field Day, 27. Many conspicuous college athletes are expected to participate. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Dark.——MOHAWK THEATRE (Weber and Rush, mgrs.): Mortimer Snow Stock co. June 20 to good business.——ITEM: Manager Benedict has returned from New York. It is rumored that Jacob Ruppert, of New York, and John S. Juno, of this city, are to erect another theatre at a cost of $75,000, the same to be managed by Mrs. Agnes Barry, of the Gaiety, in Albany. GEORGE C. MOON.

SYRACUSE.—BASTABLE THEATRE (H. A. Hurtig, mgr.): The musical stock presented The Geezer June 19-24 to fair business; Ted Burns' parodies and Harry Walters' stories were the best features. Fiddle-Dee-Dee 26-1, which will probably close the season, as the hot weather has diminished the attendance. The co. is a good one and made an excellent impression.——ITEM: The Valley Theatre will inaugurate a Summer season of vaudeville 26-1. E. A. BRIDGMAN.

NORWICH.—CLARK OPERA HOUSE (L. B. Bennett, mgr.): Bennett-Moulton co, June 12-17; good co., excellent specialties; business good. Plays: Daughter of the People, Belle of Virginia, The Fatal Coin, Lyndon Bank Robbery, Shadowed Lives, Child of the Streets.——ITEMS: Harry P. Ford joined Bennett-Moulton co. 15.—Al. P. Smith, of the Bennett-Moulton co., was taken ill 16 and unable to leave with co. for next stand, but has sufficiently recovered and with his wife left for their home 20.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): The season of Summer Stock opened June 12 with the Barboka-James co. Plays for the week: Paradise Redeemed, Irish Hero, Gambler's Sweetheart, Yankee Girl, Kathleen Mavourneen, and The Woven Web; good co. and pleased good houses; closing to capacity; return engagement week 3.——ITEM: One thousand men are working in this section building the new trolley lines.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Maude Hillman closed June 17 to good business. Plays last half: All a Mistake, The Old Plantation, and A Father's Crime. The La Tour Sisters closed with the co. here and left to join the Biograph co. at Chestertown. Commencement 19, 20; capacity houses. Southern Fun Makers 23, 24. American Vaudeville 27.

CELERON.—THEATRE (Jule Delmar, mgr.): Marcel's Living Art Studies June 19-24 scored a better hit than week before. Harper, Desmond and Bailey, colored entertainers, a great success; Comalla and Eddie, the Rice Family, and Johnny Dove were also very good; business very good.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Lee's Comedians June 12-21 pleased good business. Plays: Kidnapped, Fanchon the Cricket, A Convict's Revenge, His Kentucky Girl, Rip Van Winkle, Uncle Reuben, Velvet and Rags, and The Police Alarm.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): One week vaudeville, including Spissell Brothers and Mack, packed house. Also for the benefit of the Shriners during their convention an extra performance June 20, beginning at 11.30 p.m., made a great hit.

TROY.—LYCEUM THEATRE (Burns Gillam, mgr.): The Mortimer Snow Stock co. in Men and Women June 19-24 played to large and delighted audiences notwithstanding the warm weather. Mortimer Snow and Edna Archer Crawford are strong favorites.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): Summer stock co. in Arabian Nights June 21; fair business and satisfactory performance. Captain Rackett 28.——ITEM: F. G. Parry has assumed the management of the co. for rest of the season.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): The Summer Stock co. June 19 presented Arabian Nights to appreciative audience; fair business; unusually warm weather. Captain Rackett 26.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): May Hillman Stock co. June 11-16 closed a successful week of business; co. gave satisfaction. Henrietta Crosman 22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Henrietta Crosman June 13 in Madeline and Nance Oldfield drew fine house and delighted all. Lew Dockstader 28.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Ben Kahn's Stock co. in Candida June 22-24; co. good; business fair. Mr. Barnes of New York 26-28.——ITEM: Roy Atwell joins the co. 26.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Barboka-James Stock co. June 19-24 closed here 22; co. stranded.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Orpheum Vaudeville co. attracted fair houses June 13, 14; satisfied audiences. Orpheum Vaudeville co. 20, 21, 27, 28. Pollard Juvenile Opera co, 6-8.

OHIO.

URBANA.—THE URBANA: Champaign "Democrat" last week published a forty-page centennial edition. Among the special features was a two-column article on the history of Urbana's playhouses and the professionals Urbana has produced. The article was written by William H. McGown, THE MIRROR'S oldest correspondent, and is extremely interesting. A cut of Mr. McGown is used in the article.

NILES.—AVON PARK (Joseph W. Wess, mgr.): Jack Conlon and Mabel Hastings, Mary Evans, Alton and Thelma, Ida O'Day, and Jane Courthope and co. in the one-act farce A Fisherman's Luck June 11-17; good business and attractions. The Bentons, the McCann Family, Casey and Le Clair, Grace Leonard, and Johnson, Davenport and Lorello 18-24; fine attractions.——ITEM: The Sebring merchants' picnic at Avon Park 21.

BELLEFONTAINE.—GRAND OPERA HOUSE: ITEM: Curtis Smith, who was manager of the Grand four years ago, has again leased it. New scenery and other improvements will be added.

MANSFIELD.—CASINO PARK THEATRE (E. R. Endly, mgr.): Cutter Stock co. closed a very successful two weeks' engagement. Erwood Stock co. opened June 19 with The Danites to capacity.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Barney Bernard in The Financier June 15; excellent, to small house.

PENNSYLVANIA.

JOHNSTOWN.—LUNA PARK: Johnstown now boasts of a fine city park, which was opened May 30. It has all the features of the parks in the larger cities, including a theatre, where vaudeville is given with a weekly change of bill. This is a novelty in this city and the people are showing their appreciation by big attendance at the two performances daily. Last week the Swickards were the topliners and this week's bill includes Charles B. Lawlor and daughters as topliners, with Mr. and Mrs. Larry Shaw, Murphy and Nolan, the Irish Aldermen, and Larvette, the magician.

DU BOIS.—SUMMER THEATRE (A. P. Way, mgr.): The Man from Mexico was presented by the stock co. as the opening bill at the Summer Theatre June 19 to S. R. O. The co. is very strong and well balanced. Natalie Perry, W. H. Stull, and Harry C. Myers were accorded a hearty welcome, as they were favorites here in past seasons. The last three nights of the week and matinee Sin and Its Shadow will be presented.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoellman, mgr.): Opened June 19 and is pleasing good houses. Mitchell and Marion, Buskirk and Rich, Philbrooks and Reynolds, and Marie Laurent.——ITEM: Theatre has been enlarged, also stage; new scenery, curtain and chairs placed and dressing-rooms increased.

HARRISBURG.—PAXTANG PARK (F. Davis, mgr.): The warm weather has given an impetus to business and the Paxtang Stock co. drew well with A Night Off June 19-21. My Uncle from Japan to follow 22-24.——ITEM: Manager Joseph Frank, of the Grand and the Lyceum, is enjoying the sea breezes at Atlantic City.

WILLIAMSPORT.—VALLAMONT PAVILION (L. W. Pray, mgr.): Vallamont Stock co. June 15-17 in Young Mrs. Winthrop and 19-24 Too Much Mother-in-Law; good business and enthusiastic audiences.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Little Detective week June 19 to fair business. Lenora Kirwin assumed the leading role in five different disguises, demonstrating her versatility. Mr. Bostwick was very effective as Tracey, the detective. Miss Leigh's portrayal of the deserted wife was good. Mr. Duggan as the villain received his usual applause. Dailey and Hoffman shared honors in the comedy parts. Miss Starr played her part with dignity. Mr. Fleming, a newcomer, made good. Week 26, farewell week, with be a double bill, Furnished Rooms and Oliver Twist.——NEW THEATRE (Albert Morrison, mgr.): Kershaw-Morrison Stock in Brother Against Brother to fair business. Willette Kershaw played the part of Wild Cat and made quite a hit. Miss Baird did some clever work as the French girl and Martha Janes. Elinore Kershaw was good as Victorine. Phil Bishop as Rosenbaum made a hit. Mr. Morrison was effective as the good brother. Ed Reading played the part of the villainous brother in an excellent manner. Messrs. Bowker and Carmody were good.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Huntley Stock co. June 19-21 in Arabian Nights and The Wager gave excellent comedy performance; fair patronage. Lord Chumley 22-24 opened to good business. The co. is becoming popular with the theatregoers and, under the direction of Ralph Cummings, should draw well. Peaceful Valley 26-28. Jim the Penman 29-1.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Huntington Stock co. June 12-17 to light business; good co.; closed here. Plays: Jim the Penman, Scrap of Paper, The Red Cross Nurse, Dr. Bill, Road to 'Frisco, Sunset, and Checkmate.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): William Owen in Othello June 19; good house and co.

TEXAS.

DALLAS.—CYCLE PARK THEATRE (C. H. McAdams, mgr.): The Harrison-Parkinson co. opened Summer engagement June 12 to a very good business, their repertoire being Heart of the Blue Ridge, The Opium Fiend, Land of the Midnight Sun, Monte Cristo, A True Kentuckian, Man to Man, and The World Against Him.——NEW AUDITORIUM THEATRE (E. W. Stater, mgr.): The Stater Comedy co. opened a Summer engagement 11, having as their repertoire A Woman's Mistake, Held by the Enemy, Alabama, A Scrap of Paper, and Won by Waiting; and are playing to good business.——OAK LAWN PARK (J. H. Lehman, mgr.): A cast composed of local talent presented an open air performance of As You Like It 12-14 to big business. Play was put on under instruction of Joseph Lehman, who assumed the role of Touchstone. Archibald Hotchkiss as Orlando, Mary Stewart as Rosalind, and Nell French as Audrey deserve special mention. This co. will also put on within the next week Pygmalion and Galatea.

DENISON.—WOOD LAKE CASINO (J. P. Creaner, owner and mgr.): Albert Taylor, Southern actor, played to packed houses the entire week. Plays: Money, The New Secretary, The Prince of Liars, Because He Loved Her So, The Lady of Lyons, Lost in Boston.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Sidney H. Weis, mgr.): The Boston Ideal Opera co. week of June 11 in The Pretty Persian, La Mascotte, and Fra Diavolo to big business.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Henrietta Crosman June 23.——PARK SUMMER THEATRE (A. J. Bile, mgr.): Louis J. Russell co. week 14 to large business. Bennett-Moulton co. week 21. Plays: Fatal Coin, Daughter of the People, Side Lights of New York, Linden Bank Robbery, Belle of Virginia, Romance of the Rockies; opened to large business. Shepard's Moving Pictures and Vaudeville week 26.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Everett Towne, res. mgr.): Henrietta Crosman June 4 in Madeline, with Nance Oldfield as a curtain-raiser. Although this very clever actress gave the theatregoers one of the dramatic treats of the season, yet the audience was small, due no doubt to the warm weather. The co. was strong.

BARRE.—OPERA HOUSE (W. W. La Point, mgr.): Henrietta Crosman in Nance Oldfield June 27.——CASTLE PARK THEATRE (Joseph Ossola, prop.): Louis J. Russell Stock co. canceled on account of the illness of Mr. Russell.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Bennett-Moulton co. June 12-17; business fair. G. W. Collins' Moving Pictures 21, 22. May Hillman co. 3-8.

BELLOWS FALLS.—BARBER PARK RUSTIC THEATRE (T. F. Kinlry, mgr.): Week of June 18 Alvin Joslin did not appear. Stranded at Lebnana, Lorraine Stock co.

VIRGINIA.

PETERSBURG.—FERNDALE PARK CASINO (William E. French, mgr.): Keystone Dramatic co. in The Daughter of the Confederacy June 15-17; small attendance; pleased. This co., which expected to remain in Petersburg the balance of the Summer, canceled its engagement 17; the management gave as the cause their inability to make satisfactory arrangement with the Casino management.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Frank Wallace Stock co. week of June 12 in What Happened to Bones and Camille pleased good business. Madame Naiada and co. in vaudeville week 19, pleasing good business.

RICHMOND.—BIJOU (Jake Wells, mgr.; C. I. McKee, bus.-mgr.): Vaudeville June 19-24; fair performances.

WASHINGTON.

EVERETT.—THEATRE (Edward C. Mony, mgr.): Ladies' Musical (local) June 13.——CENTRAL THEATRE (Harry R. Willis, mgr.): Vaudeville 12-17.——PARLOR THEATRE: John L. Sullivan and co. 11; poor to big house.——ITEM: We are all looking forward to the coming of Mrs. Fiske and the Manhattan co. in Leah Kleschna on 3.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Piff! Paff! Pouf! 15; good business; the temperature kept the S. R. O. sign out of sight. Sothern-Marlowe 24.——PARK CASINO (J. E. Sprott, mgr.): Vaudeville drew only fair business; this week's bill includes Marjorie Barrett, Lora and Payne, May Belfort, Alberta and Heighan in a playlet A Pair of Shoes, and pictures. Coming: Libbey and Trayer, Anna Adele Abbott. Coney Island Vaudeville 18-24. Delmore and Oneida, Fentelle and Radcliffe, Inness and Ryan, Mr. and Mrs. Jack Hayman, Mr. and Mrs. Nello; doing a great business. Changes: Annie Goldie, Bert Marshall, Seeker and Wilkes, Fox and Summers, Edward Zoeller, and Hart and Dillon.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): U. W. senior class '05 (local) in Miss Hobbs June 20 delighted a packed house.——ITEMS: Fola La Follette (daughter of Wisconsin's popular Governor), who was a member of the Ada Rehan co. last season, is at home for the Summer.—The local Elks entertained great crowds of visitors 13-16, the occasion being the Wisconsin State Convention.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): The Eagles' Minstrels June 10 (return); house crowded. Bennett-Moulton co. 17-24 opened with The Fatal Coin and Shadowed Lives to good houses.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Peltier Stock co. opens for eight nights and matinees Sunday, June 25.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Margaret Anglin June 13-16 in Frou Frou and Zira to good business; Mariana and My Lady Paramount to capacity.——AUDITORIUM THEATRE (Clarence Spence, mgr.): The Jolly Pulls 15-17. Donna Troy co. 19-24. Mrs. Fiske 10.——ITEM: Miss Anglin while in the city was guest of Sir Daniel and Lady McMillan at Government House, and was the recipient of many social attentions from friends of her late father, Hon. F. Anglin, a former speaker of the Ontario Legislature. Miss Anglin closed her season here, leaving 18 for New York.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): A Hot Old Time June 13, 14; fair business and performances. A. Q. Scammon's co. opened for three nights and matinee 19 in The Burglar; topheavy house; fair performance. Same co. 20, 21 in Real Widow Brown and Town Topics. Joshua Simpkins 23, 24. McAuliffe Stock co. 26-1. Henrietta Crosman 3-5. Sunny South 6-8.——YORK THEATRE (R. J. Armstrong, mgr.): The Otis B. Thayer co. 13, 14 in The Post Commander and Sweet Clover; fine performances; fair business.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Imperial Juvenile Opera co. June 5 canceled. Henrietta Crosman in Madeline and Nance Oldfield 10 delighted a small audience; many kept away by heavy storm.——ITEM: Season closed; quite successful both in the way of attractions and financially.

NEW WESTMINSTER, B. C.—OPERA HOUSE (F. J. Hart, mgr.): John L. Sullivan, Hawley and Vass, Maude Carter, Mrs. Jules Levy in vaudeville June 14; poor show to poor house. Dale's English Opera Singers 15; excellent co. but very poor house.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (Frank P. Haven, mgr.): Mixed Pickles June 12-17. Our Boys 19-24. A Soldier's Sweetheart 26-1. Business good.——ITEM: Jola Pomeroy joins as soubrette 26. William H. Dehlman, leading man, opened 12.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): The Kilties' Band Concert June 21.——BRITANNIA AUDITORIUM: Week 19: Schaefer and Reid, pictured melodies; Hubert Deveau, sketch artist; the Prampins, musical artists.

FIVE CENTS

WILL TAKE YOU TO A

HOME BY THE SEA

On Picturesque Flushing Bay. Half Hour from Herald Square.

EAST ELMHURST, N. Y. CITY

As good as an OCEAN VOYAGE for tired nerves. Buy a Home For the Rent You Are Now Paying.

The sales are enormous and without any parallel. Lots, with every city improvement, on easy monthly payments. Will be worth three times present prices within two years, on completion of Pennsylvania Tunnel and Blackwell's Island Bridge. We challenge comparison.

Send a postal card for Circular and Views.

PRIVATE BEACH AND PIER FOR LOT OWNERS.

BANKERS LAND & MORTGAGE CO.,
887 Manhattan Ave., Brooklyn.

BATHING. BOATING. FISHING.

RUFUS K. LOVE, PEREGRINATING PRODUCER

MY SPECIALTY—The production of plays, musical comedy and minstrels with amateurs.
MY RECORD—Perfect satisfaction in every town giving a show a month for nine years.
MY BEST CLIENTS—The **ELKS** all over the country.
I do not double in brass, nor double up with the local dancer, or double flip flaps, but double **THE MONEY** in your treasury. I furnish **EVERYTHING**, the local committee furnishes **only the talent.**

My References:

Jno. F. Foley, Calumet, Mich. — Jerry Sullivan, Calumet, Mich.
Henry L. Baer, Hancock, Mich. — Ed. J. Butler, Ishpeming, Mich.
E. G. McCulloch, Peoria, Ill. — R. T. McKeever, G. M. Copper Range R.R., Houghton, Mich.
Jos. G. Bixby, Decatur, Ill. — W. Truxton Morris, San Francisco.
Mike Evers, Topeka, Kansas. — W. C. Whitney, Mexico, Mo., and 57 others.

Address RUFUS K. LOVE, Music Pub., care Sol. Bloom, Chicago, Ill.

To Amateurs—I unhesitatingly recommend **L. P. Cooks' method of teaching dancing BY MAIL.** His address, Calumet, Mich

CANOBIE LAKE OPERA CO.

Opens July 3 with the musical comedy,

PRINCE PRO TEM,

Now owned by W. W. Sargent.

The company is under the management of GEORGE V. C. LORD of the Whalom Opera Company.

IS IT A DIAMOND YOU WANT?

You can own a diamond equal in brilliancy to any genuine stone at one-thirtieth the cost. Our beautiful

Baroda Diamonds

stand every test by expert examination. We guarantee them set in fine *genuine diamond sand gold mountings.* See them first, then pay. Write for Catalogue.

THE BARODA CO., Dept. H., 67 WABASH AVE., CHICAGO

Partner Wanted.

Experienced manager or agent with capital can buy interest in standard $1.50 attraction. Time booked, principally first money and guarantee contracts. Dollar for Dollar proposition.

Address, "GUARANTEE," care *Mirror.*

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Andurse, Agnes H., Madelaine Anderton, Mrs. R. Adams, Harrie Akers, Georgia Andrews, Mabel Andrews, Marion Abbott, Jessie Aman, Marie W. Armstrong, Pearl E. Abbott.

Bardine, Mabel, Miss M. Barrett, Agnes Bourougha, Dorothy Brenner, Emelie Benner, Eva M. Bennett, Helen Betts, Libbie A. Blondell, Carrie Wood Bush, Gladys Burns, Iva Barbour, Gertrude Barnes, Georgia Bryton, Fanny Brough, Flo Boranto, Clara A. Bourne, Gertrude Ballatzer, Florence Brooks, Nora Bayes, Grace Belmont.

Clark, Grace, Blanchett Caen, Mammie Castle, Kathryn Clarendon, Gertrude Claire, Camilla Crume, Gussie Taylor Carter, Isabella Cranston, Allene Colin, Marion Colburn, Lillian Coleman, Virginia Clay, Marion Cockburn, Mabel Clark, Helen Chester, Edith Curtis, Helen Carr, Miss Carlotta.

Davenport, Alice S., Mabel Dizey, Fanny Dupree, Gracia De Fey, Myria Dalton, Ethel Davis, Louise Dresser, Edith Doriety, Marie Dantes, Drucie Delmore, Gertrude Davis, Lillian M. Douglas, Gladys Dumas, Evangeline Dumont, Rosalie De Vaux.

Ely, Florence, Josephine Eley, Florence Edney, Leola English, Irene Eckis, Marie Elmer.

Fletcher, Margaret, Marjorie Fletcher, Leah Field, Alice M. French, Eva French, Laura Frankenfield, Pauline Frederick, Happy Fanny Fields, Flora Fairchild, Frankie Franklin, Adelaide Fitz Allen, Janet Ford, Anna Eva Fay.

Gregory, Ruth, Jessalyn Griswold, Stella Gilman, Gertrude Grothusen, Beatrice Golden, Mildred Gilbert, Josie Gerrish, Mrs. Fred'k Gage.

Hylands, Marie, Ada Hall, Grace Hunter, Brownie Hall, Rose Hirsch, Dorothy Hunting, Eleanor Hall, Veta Henderson, Effie Hamilton, Mona Hubbard, May Helton, Jeannette Howell, Flo Hawkins, Addelle Hinton, Ida Hamilton, Laura S. Howe, Carroll Hamilton, Hawthorne Sisters.

Johnson, Alice, Ipha Jenar, Susette Jackson.

Kelly, Alice M., Ethel Kuster, Lottie Kendall.

La Mar, Dorothy, Tan Lloyd, Mrs. Alex. Leonard, Alice Lonnon, Violet Leiter, Etta Lockhart, Marie Lucas, Virginia Lewis, Marion Lee, Ada Lewis, Dorothy Lewis, Carrie Lawson, Phoebe Loubet, Hazel K. Lowry, Loretta Long, Daisy Lucas, Annie Lloyd, Lulu Lester.

Muir, Gertrude, Alys May, Juliet Moore, Fannie Midgeley, Bessie Marlow, Margaret Merriman, Marie Minturn, Mildred Morris, Gertrude Millington, Nevada Maynard, Mrs. G. M. Morrison, Annette Morrow, Louise Mitchell, Viviana Mayo, Helen Mantell, Nellie Malcolm, Nan Morrow, Lou Middleton, Madeline Marshall, Cecil Marion, Myrtle McGrain, Carolyn McLean, May McCaskey, Elaine MacGregor, Ella R. McElroy, Sara MacDonald.

Nelson, Maud, Josephine Niblo, Lulu Nichols, Maude Norwood.

Owen, A. Mary.

Perry, Mabel, Vivian Prescott, Clara Powell, Inda Palmer, Laura A. Parker, Vivian Prescott, Anna Pomeroy.

Rice, Blanche, Adah Rathburn, Edna Reming, Marion Rae, Uria B. Rattger, Mrs. Arthur Roach, Helen M. Rockefeller, Loudie Roth, Alice Raymond, Mollie Revel, Florence Randall, Lila Russell, Belle Robinson.

Smyth, Ella T., Dolly Shelton, Lillian J. Sterling, Mrs. Matt Snyder, May Smith, Lillian Schovelan, Beth Sommerville, Orrine Scott, Ethel Southgate, Donna Seymour, Marlone Shelby, Florence St. Leonard, Gladys Shaw.

Tanner, Cora, Helen Travern, Dolly Thornton, Mary K. Taylor, Helen B. Turner, Hilda Thomas, May Trask.

Uart, Charlotte, Muriel Ulmer.

Vincent, Lillian, Marguritte Von Keese, Belle Viola.

Wheaton, Lou, Frankie Wilson, Wynie Winslow, Clare Woodbury, Lillian Westner, Evelyn Wiedling, Georgia White, Eleanore Worthington, Lottie Williams, Zelma Wells, Katherine Warren, Georgie Worthington, Laura Witt, Alyce Watson, Edith C. Warren, Lillian Wright, Vivian Wayne, Frances E. Willcox, Arlone Wilson, Ena Welch.

Zahner, Mrs. Henry, Miss Zenolia.

MEN.

Anthony, Lereme, B. A. Aubrey, Claude Amsden, Will R. Antisdel, Jno. F. Abbott, Seth A. Arnold, Percy Ames, Chas. S. Abbe, Fritz Adams, G. H. Aymar, Will C. Andrews.

Bass, Jas. A., Leo A. Berger, Wentworth Berry, A. H. Barrows, Rich'd Buhler, W. B. Butterfield, Herman Branat, Jas. J. Belden, Bert Buckman, Dane Barnett, H. E. Barnes, A. P. Bucher, Jas. Buckley, Frederic Burt, Chas. H. Boyle, Al. W. Bolland, Geo. L. Bowers, Hal W. Brown, W. L. Browning, Gus Bruno, J. Bearhope, Frank Bostock, Jack Brener, Isaac Bull.

Clarke, Jno. J., Conrad Cantsen, Loydd Carleton, Harry M. Collins, Hartie Cabrera, Herbt. A. Cripps, H. B. Chesley, Robt. Cowan, Willie Clifton, J. J. Cluxton, Jno. Curran, Alb. Cunningham, Dudley Carter, D. Berton Carber, Boyd W. Copeland, Frank J. Cotter, Harry Cummings, Harry G. Carlton.

Devere, Sam, Jas. L. Dempsey, Ben F. Dodson, Rich'd Drew, J. F. Durham, Chas. Dox, Jno. Denel, Byron Darrach, Edward Davis, Maxim De Gros, J. Francis Dewey, Eugene Dial, Dan't Dore, Wilson Deal, Harry Dunkinson.

Erskine, Wallace, Royden Evelynne, L. Englander, Harry Elmer, J. K. Emmett, Alb. J. Edwards, Al. S. Evinz.

Fields, Al., Geo. W. Farren, Jas. A. Feltz, Robt. Fairchild, A. Furlong, Jr., Neil Florence, Edwin Fowler, L. J. Fuller, W. H. Foster, Freesen Bros.

Goggins, Chas., Henry Grenwell, S. H. Groves, Winifred Goff, Harry Gwynette, E. J. Glindinning, E. A. Gaznier, Malcolm Gunn, Harry M. Gardner, Frank W. Ganyar, Lou Goodhart, Jas. R. Garey, Jos. W. Gates, Edw. F. Galligan, Nell Gray, Willis N. Goodhue, Wm. Graham.

Haydn, Carl F., Frank J. Harvelk, Geo. Hassell, J. R. Hollis, Freddie Hartman, H. Harmon, H. A. Hickman, Frank Hren, Max Hooper, Al. Hagan, Jno. Henderson, Harry H. Hancock, Raymond C. Hedges, A. C. Henderson, Alb. E. Hederick, Chas. K. Harris, Jno. T. Horn, Harry B. Hearn, W. F. Huffington, D. J. Hachet, Jos. Hastings, Chas. Hooker, Jas. C. Husted, Williard Hutchinson, Fred'k T. Harris, David Henderson.

Irundel, Fred'k, C. Townsend Irwin, T. Ince, Jr., Harry Ingram.

Johnston, Gordon, Jolly Jones, Leavitt James, M. S. Jelenka, Louis Jarrea, Bert Johns, Rich'd Joss, Johnson and Wells.

Keane, Jas., Herbt. Kelcey, Jas. Keman, C. Herbt. Kerr, Joe Kane, Lee Kugel, F. Mostyn Kelly, Jos. W. Kilgour, Harry King, Jos. Ketler, Sam'l F. Kingston.

Lusk, Geo. W., Geo. Le Soir, Jas. R. Lee, Fred Lennox, F. J. Lillenfeld, J. Logan, Robt. Lett, Clarence M. Love, A. Francis Lenx, Lester Lonergan, Ed La Nole, Geo. S. Leonard, Ernest Latimure, Oliver Labadie, Robt. Levy, Chas. F. Laurence, Chas. Lothian, Tim Lavens, E. M. Lamphen, Benny Lodge.

Morgan, Edward T., Wm. Maitland, Lee Myers, Clyde W. Manning, Frank Moser, L. W. Mara, Jake Murray, Alex Murray, David C. Montgomery, Walter Moffet, Robt. Milton, Chas. A. Morton, H. S. Millward, Thos. Mulligan, M. L. Morgenthau, Jas. G. Mythen, Lawrence Marston, David Miles, Fred Mower, Thos. Morrow, Jos. M. Meyers, Cliff Meech, Larry Mac, Rudy McKay, Dan McAvoy, J. W. McConnell, T. J. McMahon, Leon McReynolds, Jack MacDonald, Alf G. McCann, Chas. McClintach, Augustin McHugh, Langden McCormick, Edgar MacGregor, Jas. McEntee.

Neff, Will B., Jerome A. Nighn, Jno. F. Norris, Harold Nelson.

Pettingill, Jos., Fred Peters, Geo. Provel, Franconi Perrot, Goldwin Patten, Robt. G. Pitkin, Max Phlon, Fred'k Paulding, Wm. A. Pielock, Geo. W. Peck, Alf G. Pike.

Robson, Robt., Walter M. Roles, Sam'l E. Rorke, Jack J. Raffeal, Geo. Rogers, Geo. Richards, W. F. Rochester, L. E. Ralson, A. C. Robinson, Chas. Rose, W. J. Roumanie, Edw. B. Rodgers.

Siffman, Harry, Jas. Shipman, C. B. R. Seliz, Walter Shroeder, F. M. Stanley, Joe Sparks, Leo St. Elmo, Medell Sunderland, Chas. Smith, H. Reeves Smith, Joe Stelc, Wm. Sheehan, H. B. S. Stafford, Geo. A. Sullivan, Harry St. Clair, Jos. Slayton, Gus Salzer, Geo. C. Staley, Harry Sullivan, E. F. Seamans, Mark E. Swan, Christian W. Stater, Melville Stewart, Edw. R. Salter, Jno. H. Sparks, Paul Schindler, M. B. Streeter.

Taylor, Charlie, Urban Thompson, Will F. Thomas, Sam'l Thall, W. W. Tollotson, Otis Turner, Jack Taylor, Wm. H. Turner, Gray B. Towler, Alb. W. Taylor, Jas. Thatcher, Col. Billy Thompson, Paul Taylor, Geo. Thomas.

Vilh, Harry Lee, Louis Vizard, Harold Vosburgh, J. C. Vernon, J. L. Van Ardstrand.

Welty, Geo. M., Alf. W. Wallc, Van B. Wheeler, Raymond Whitaker, Geo. Wharnock, Wilmott Williams, Walker Whiteside, C. L. Williams, Taylor Williams, Robt. Waring, Chas. H. Welk, E. H. Willard, Fred Weckoff, Kendall Weston, Harry West, Frank L. Weaver, Ray Wardell, Arthur Weld, L. Herbt. White, Jno. Waldron, Fred Wright, Donald Weldon, Langden McCormick, Edgar MacGregor, Jas. McEntee.

Young, Chas. H., Francis Yale.

REGISTERED MATTER

Clara Paulet, Miss M. B. Moulton, Max Freeman, Frank E. Rowan, W. Rhodes, F. A. Demerest, D. H. Hunt,

THE STAGE IN ITALY.

A New Play by Young Dramatists—Captain Fracassa—Gossip from Rome.

(Special Correspondence of The Mirror.)

ROME, June 10.

It is not often that a modern Italian play is suitable to be translated into English with any hope of being successful with an American audience. Those which are clean are mostly too monotonous to meet favor in America. Giacosa's plays are beautiful and poetic, but they lack action. They are poetic idylls clothed in poetic verse. D'Annunzio is the giant of Italian dramatists at present, but most of his plays are totally unfit for the American stage. Verga is equally impossible. His best work is the Cavalleria Rusticana, which would never have been played in America had it not been for Mascagni's music to it. We have now, however, two young authors who are working together with much success. One hails from Florence and the other from Turin.

They have now produced a play which has taken hold of the public more than I can remember any play doing for many years past. It is taken from Théophile Gautier's celebrated novel of "Captain Fracassa." Some critics think it superior to the long nosed Cyrano. The authors have chosen the love episodes of the novel, and these are manipulated with a master hand. Every scene runs on without a hitch. The second act especially, which is taken from the eighth chapter of the novel, is splendidly handled; as also is the third act, taken from the thirteenth and fourteenth chapters of the novel. The fourth act is not so good, but the fifth is magnificent and adheres to the novel as much as any play can.

The public was delighted from beginning to end and showed its delight more enthusiastically than many of us can well remember. The play was splendidly acted, I must add. Garavaglia, especially, as Fracassa surpassed himself and surprised his best friends. He was perfect. Under the mask of the famous Captain he still retains the manners of a gentleman of an old and noble race. As for the duel, it was reproduced as never duel had been seen on the stage before. Garavaglia is in reality a magnificent duellist. Thus, in the third act, we assist at a real assault of arms, which keeps the breath of all in the house suspended. It was not a cold imitation of fencing. It was a real manifestation of the soul of a duellist, causing at moments the spectators to tremble for the issue. At the end the public rose like one man and applauded frantically. The play had a record run for Rome. It is of the heroic-comic school, like Cyrano. Curiously enough, Garavaglia as Fracassa is wondrously like Edmond Rostand, the author of Cyrano!

Another success, a very little one, however, is a little play taken from the French, We Never Forget. Here we have an old married couple with a young daughter, who is in love with a young man of whom the girl's father does not approve. The mother, however, is not unfavorable to the suit, though she dare not say so, out of fear of her husband. The girl on her side is obstinate and declares she will kill herself if she cannot marry the man of her choice. The father laughs at this. Not so the mother, however, and it is she who induces the father to relent by reminding him of their own love troubles before they were married, and he finally gives his consent. Fortunately the girl, who was on the point of drowning herself, hears this good news in time, and all ends well.

The scene is placed in an old French castle and the day is cold and windy. Is it not curious that in all these little French dramas it is always windy or rainy weather, and the day is usually on its decline to excite the public's melancholy sympathy?

You have heard of course of the celebrated Italian authoress, Grazia Deledda? Her novels on Sardinian life are published in the best American and French magazines. Well, she also has been trying her fortune as a dramatist and has succeeded fairly well. Her play is in two acts and is called Hatred. It has been given at the "Experimental" Theatre in Florence.

There has been a Schiller commemoration at the Valle Theatre, and several of his poems and snatches of his plays were recited. Shakespeare's centenary, however, passed quite unobserved. But a committee is on foot to raise a monument to him in Rome. This is but just, considering how many plays, and his best, he wrote on Italian subjects.

I must also mention the Boccherini centenary festivals, which are being prepared in Lucca, his native place. Lucca has been the birthplace of many musicians. Besides Boccherini, Catalani and Puccini were born there. Boccherini, however, though born in Lucca, spent the greater part of his life in Madrid, where he died and was buried. He was an excellent violoncellist. He studied first in Rome, then in Paris, where he wrote a series of trios, quartettes and sonatas for piano and violin. In Madrid he found a protector in the King's brother. He soon became director of the King's chamber music and he held a similar position at the court of the King of Prussia. During his latter years in Madrid he lost his wife and daughter. He was never happy afterward. The general public remember him chiefly by his minuets, which are ever fresh and full of inmost grace and beauty.

A friend writes to me from Bavaria that a member of the Freiburg Orchestra has written on one single postal card twenty-one musical compositions!—that is, seventeen national hymns, some of which are for four voices, and four compositions for orchestra, among which are the Egyptian chorus in Méhul's Joseph and Wagner's Idylle! This beats the Lord's Prayer on half a crown!

Not many days ago during a performance of Parsifal in Turin a mouse was seen to be walking along the edge of the lower gallery. From there it tried to get into the upper stage box. Failing this, it resumed its wanderings along the gallery. By this time little screams and cries were heard and the performance had to be interrupted. The mouse, becoming frightened at the stir it was creating, fell into the pit below. Ladies screamed and some fainted. At last the poor little innocent cause of all this alarm was killed, and the performance was resumed.

Rosati, the celebrated dancer of the long agone, who died recently near Nice, was born in Bologna in 1827. She appeared first in Florence at eight years of age. She soon became celebrated in Rome, Turin, Genoa, Paris and London. Everywhere she made a sensation. Taglioni and others wrote ballets for her and she made a triumph in all. She was, in fact, one of the most celebrated dancers of the nineteenth century, as also the most artistic. Her picture may be seen in the *foyer de danse* in the Grand Opera of Paris. She had the loveliest and most expressive eyes I ever saw. She married very young and was an exemplary wife and mother. Her son is on the staff of the *Echo de Paris*. Rosati left the stage about forty years ago, while still in the zenith of her glorious career. Since then she lived quietly among the roses of her garden on the Riviera, whither artists of the whole world were wont to go to see her and talk of her triumphs to her.

There's great commotion in Verona at the rumor that Juliet's house is to be sold by auction. Queen Marguerite is going to be appealed to to save it. The town, it appears, wants money to carry on the excavations for an ancient Roman theatre. But ancient Roman theatres abound in Italy, whereas there is only one Juliet's house. And, if not a monument of art, it is an historic document. It has certainly been reduced to the low conditions of a common inn and stablings, but this makes it all the more imperative to preserve it, and all the artists in the world are invoked to save this relic of the most beautiful love story ever written by human hand. Away with the vulgar sign which for so many years has hung over the balcony to which one night Romeo's silken ladder was fixed!

Some years ago a similar vandalism threatened Raphael's house in Udina. An Englishman saved it. May now every artist and reader of Shakespeare throughout the whole world arise and help toward the saving of Juliet's house. A subscription list will ere long be opened, I believe, and then I will send particulars. Great hopes are placed in Queen Marguerite's influence and the King's generosity. Perhaps Pierpont Morgan may come forward and earn another debt of gratitude from his already grateful Italy. S. P. Q. R.

A GLANCE BACKWARD.

Ten years ago, on June 22, THE MIRROR had these among many other notes of that time:

Charles H. Hoyt, in an interview, says that his first long play was "a thrilling melodrama called Cecelia. It was highly spoken of by the critics, but there was nothing eloquent about the box-office receipts, so I dropped melodrama there and then." He is writing a baseball comedy for Captain Anson.

A. M. Palmer and Edwin Knowles have engaged Arthur Forrest for the leading part in a new play by A. C. Wheeler and Edward M. Alfriend.

Sir Henry Irving has produced before Don Quixote in London a remarkable little play by A. Conan Doyle called A Story of Waterloo.

Marie Burroughs has just closed her first starring tour.

Wilton Lackaye and Virginia Harned will go to Chicago with Trilby, while W. H. Thompson will take Lackaye's place in the New York cast.

Beverley Sitgreaves is in the London cast of Gossip.

The 1492 company stayed over in Boston two days to give a benefit for E. E. Rice.

Frank Daniels will begin his career as an operatic star in Pittsburgh Sept. 30 with The Wizard of the Nile, under management of La Shelle and Clark.

Charles Klein is at work on a play entitled Dr. Beigraff for Wilton Lackaye.

Laura Burt is studying her native Welsh songs to sing next season.

W. G. Stewart has gone to London with Augustin Daly's company.

Joseph Hart has engaged Ignacio Martinetti for his new play, A Gay Old Boy.

The P. W. L. entertained Lotta Crabtree last week.

The Potter-Bellew company closed at the Grand Opera House June 8 and left immediately to open in San Francisco.

Edna May and Cecil Spooner are meeting with success in Denver.

Edwin Milton Royle has selected Mexico as the scene of his next play.

Jacobs' Third Avenue Theatre was burned Monday morning.

John Havlin will resume control of his Chicago Theatre and open with Milton Nobles Aug. 4.

John T. Kelly left Thursday for his Summer home at Mt. Clemens. He will play in The Twentieth Century Girl next season.

Paul Gilmore has signed for the lead in Darkest Russia.

W. A. Brady is looking for some one to fight Corbett.

Victory Bateman has been very successful in her stock engagement in Salt Lake City.

Charles J. Ross and Mabel Fenton left The Merry World last week and were immediately engaged for Keith's.

Edwin Foy was at the head of the company that gave the first production of Little Robinson Crusoe in Chicago last week. Mamie Gehrue and Marie Dressler were in the cast and played delightfully, says "Bill" Hall.

Della Fox will reopen Palmer's Theatre in August, and E. H. Sothern will do the same for the Lyceum in The Prisoner of Zenda.

Robert Hilliard is busy getting ready for his production of Lost—Twenty-four Hours, and Corse Payton is having the scenery painted that he will use on tour.

Emily Rigl is at Long Branch.

Nannette Comstock has been engaged by Charles Frohman for the London The Girl I Left Behind Me, opening June 8.

Paul Potter is writing a play with Bill Nye.

Minnie Thurgate, Mr. and Mrs. Augustin Daly, Ada Rehan, Walter Thomas, Henry C. Miner, Mr. and Mrs. Stuart Robson, Mrs. De Wolf Hopper, Madge Lessing, Madeleine Bouton, Harry Connor, Kate Claxton, and Georgia Cayvan have sailed for Europe.

Sarah Bernhardt is writing her memoirs.

The Trilby pies are the latest things on restaurant menus.

Al. Hayman and Daniel Frohman are suing Edwin Knowles because they say they haven't the right to inquire what he is going to book at their Park Theatre.

Willie Collier has been engaged by A. M. Palmer for O'Hooligan in Little Christopher.

Colonel Sinn's management of the Park Theatre ended Saturday night with Paul Jones.

Trilby is in its tenth week at the Garden, Camille D'Arville is at the Broadway in A Daughter of the Revolution, The Merry World at the Casino, and Thrilby at the Garrick. The roof-gardens open are: The Madison Square, Casino, and American.

ENGAGEMENTS.

Louise Sanford, for the comedy part in The Girl from Paris, playing in the Eastern parks.

Julia West, by Madison Corey to play the part of Peggy in Peggy from Paris next season.

B. F. Clinton, leading man with When Women Love season of 1904-05, for the heavy in Ben Hendricks' Ole Olson 1905-06.

Edward O'Connor, with Girls Will Be Girls the past season, for an important Irish comedy part in Rogers Brothers in Ireland.

THE FOOT-EASE TRADE-MARK SUSTAINED.

Buffalo, N. Y.—The Supreme Court has granted a permanent injunction with costs against Paul B. Hudson and others of New York city, restraining them from making or selling a foot powder which the court declares is an imitation and infringement on "Foot-Ease," now so largely advertised and sold over the country. The owner of the trade-mark "Foot-Ease" is Allen S. Olmsted, of Le Roy, N. Y., and the decision in this suit upholds his trade-mark and renders all parties liable who fraudulently attempt to profit by the extensive "Foot-Ease" advertising, in placing on the market the spurious and similar appearing preparation involved in the case. This the court declares was designed in imitation and infringement of the genuine "Foot-Ease." Similar suits will be brought against others who are now infringing on the Foot-Ease trade-mark rights.

DATES AHEAD

DRAMATIC COMPANIES.

A FIGHT FOR LOVE: Salt Lake City, U., June 5-July 4.
A HOT OLD TIME (Gus Kleinecke, mgr.): Glace Bay, N. S., June 27, 28, Sydney 29, 30.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city, April 13-July 1.
BLAIR, EUGENIE (Her Second Life; Gen. A. Blumenthal, mgr.): Montreal, Can., July 10-Aug. 5.
CROSMAN, HENRIETTA: St. John, N. B., July 3-8.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): Seattle, Wash., June 27-July 1.
MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 25—indefinite.
OLD ARKANSAW: Ashland, Wis., June 26, 27, Bayfield 28, Washburne 29, Iron River 30, Cloquet, Minn., July 1, Duluth 3-5, Two Harbors 6, Virginia 7.
ROBERTS, FLORENCE (Fred Belasco, mgr.): San Francisco, Cal., May 29-July 8.
SHEA, THOMAS E.: Toronto, Can., May 22—indefinite.
THE FINANCIER: Butte, Mont., June 28, 29.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE MISSOURI GIRL (Eastern: Fred Raymond's): Houlton, Me., June 28, Woodstock, Can., 29, Danforth, Me., 30, Charlottetown, N. B., July 7.
THE SUNNY SOUTH: Charlottetown, P. E. I., June 26, 27, St. John, N. B., July 6-8.
UNCLE TOM'S CABIN (C. W. Langsaff's): Glen Campbell, Pa., June 27, Punxsutawney 28, Big Run 29, Sykesville 30, Falls Creek July 1.
UNCLE TOM'S CABIN (Ed F. Davis): Fernil, Can., June 27, Calgary 28, Edmonton 29, Strathcona 30, Mount Albert July 1.
UNCLE TOM'S CABIN (Phillips and Daly's): St. Marys, Pa., June 27, Mt. Jewett 28, Smethport 29, Eldred 30, Portville, N. Y., July 1.
WARREN, REBECCA: Toledo, O., July 2-8.

STOCK COMPANIES.

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Grafton, W. Va., June 1—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BAKER THEATRE: Rochester, N. Y., May 27—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BERRY, MILES, STOCK (Miles Berry, mgr.): South Bend, Ind., June 26—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BRANDON, HOWARD, STOCK (W. S. Schoonover, mgr.): Hayward, Wis.—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CALUMET (John P. Connors, mgr.): South Chicago—indefinite.
CLARKE, HARRY CORSON: Pueblo, Col., May 30-July 8.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CLAYTON, UNA: Montreal, Can., May 22—indefinite.
COLONIAL: Cleveland, O., May 15—indefinite.
COLUMBIA: Newark, N. J.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
CUSHMAN-ST. CLAIR: St. Joseph, Mo.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., May 20—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
DOUGLAS, BYRON: Toledo, O., April 23—indefinite.
EMPIRE: Providence, R. I.—indefinite.
EMPIRE (Max Faltenheimer, mgr.): Cleveland, O., Feb. 20—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FARNUM, WILLIAM: Buffalo, N. Y., May 1—indefinite.
FENBERG (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS: San Francisco, Cal.—indefinite.
FERRIS: Omaha, Neb., May 14—indefinite.
FIELDING: Indianapolis, Ind., May 15—indefinite.
FORDHAM (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 5—indefinite.
FOREPAUGH'S: Philadelphia, Pa., May 8—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
FRENCH: Montreal, Can.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GEM THEATRE: Peak's Island, Me.—indefinite.
GLASER, VAUGHN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.
GRAND VALLEY PARK: Brantford, Conn., May 22-Sept. 10.
[illegible]N AND DE VERNON: San Diego, Cal.—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HART'S: Philadelphia, Pa.—indefinite.
HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8—indefinite.
HEATH, GEORGE: Rochester, N. Y.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HOSMER, MAY: Chicago, Ill.—indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.
HUNTLEY: Newport, R. I., June 15—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
IMPERIAL: St. Louis, Mo.—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Wolf Lake Casino—indefinite.
LYCEUM STOCK (E. G. Grosjean, mgr.): Independence, Kan., June 12—indefinite.
METROPOLITAN PLAYERS: St. Paul, Minn., June 16—indefinite.
MILWAUKEE GERMAN: St. Paul, Minn., May 8—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.
NEW CURTIS: Denver, Col., May 8—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON: St. Louis, Mo., Dec. 6—indefinite.
PARK: Indianapolis, Ind.—indefinite.
PHELAN: Portland Cape, Me.—indefinite.
PIQUA STOCK: Piqua, O.—indefinite.
POLI'S: Bridgeport, Conn., May 15-June 30.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
RIVERSIDE PARK: Boise City, Ida.—indefinite.
RUJARO: St. Louis, Mo.—indefinite.
RYAN, DANIEL: Albany, N. Y., April 24—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
TRENT: Trenton, N. J.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
VAN DYCK (H. Walter Van Dyck, mgr.): St. Joseph, Mo.—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WILLS: St. Louis, Mo.—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK: Natchez, Miss., June 19-July 1.
BEVERIDGE STOCK: La Salle, Ill., June 12-28.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Uniontown, Pa., June 26-July 1, Smithton 3-8, Dawson 10-15.
BRADFORD, SOPHIE: Traverse City, Mich., July 3-5.
BRANDON, HOWARD, THEATRE (Western: Howard R. Brandon, mgr.): St. Croix Falls, Wis., June 26-July 1.
BRANDON, HOWARD, THEATRE (Eastern): New River Falls, Wis., June 26-July 1.
BRIGGS, FLOYD R.: Cumberland, Wis., June 26-28.
BROOKE, LAWRENCE: Bangor, Me., June 26-July 1.
BROWNING, FLORA: Ocean View, Va., June 26-July 1.
CENTURY STOCK: Natchez, Miss., July 3-10.
DAVIS, LAURA, STOCK: Vicksburg, Miss., June 26-July 8.
DE VOSS, FLORA: Ashland, Wis., June 12-Sept. 2.
DILGER-CORNELL (W. E. Cornell, mgr.): Sayre, Pa., June 5-July 8.
D'VORAK, DAVIDSON, STOCK: Traverse City, Mich., July 10-15.
ECLIPSE STOCK: Peru, Kan., June 26, 27.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FULTON BROTHERS STOCK: Lincoln, Neb., June 5-Sept. 2.
HALL, DON C.: Cleveland, O., June 26-July 10.
HARRIS-PARKINSON: Dallas, Tex., June 12-July 1.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.
HUNTER-BRADFORD: Hartford, Conn., May 29-Aug. 5.
HUNT STOCK: St. Ignace, Mich., June 26-July 1.
JACKSON'S COMEDIANS: Natchez, Miss., July 10-16.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Tulsa, I. T., June 26-July 1, Venita 3-8.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KINGSLEY-RUSSELL: Champaign, Ill., June 26-July 1.
LEWIS, DOROTHY: Lake Placid, N. Y., June 26-July 1.
LONG, FRANK E.: Lake Linden, Mich., June 25-July 1, Ishpeming 3-9.
LYRIC STOCK: Malone, N. Y., June 19-July 1, Bellows Falls, Vt., 3-8.
McAULIFFE JERE: St. John, N. B., July 1-8.
McDONALD STOCK: Rocky Ford, Col., June 26-July 2.
MARKS, TOM (Tom Marks, mgr.): Hancock, Mich., June 26-July 1, Calumet 3-8.
MATHES, CLARA: Vancouver, B. C.—July 1.
MOFFATTE STOCK: Marion, O., June 26-July 8.
MORET STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., May 28-July 8.
MORTIMER PLAYERS (Frederick E. Mortimer, mgr.): Bamberg, S. C., June 26-28.
MYRKLE-HARDER (W. H. Harder, mgr.): Port Huron, Mich., June 19-July 24.
NYE, TOM FRANKLYN: Monett, Mo., June 26-July 1.
PARKE STOCK: Huntingdon, Pa., June 26-July 1.
PAYTON SISTERS (Dan S. Holt, mgr.): Jackson, Tenn., June 19-July 1.
POWERS BROTHERS: Norfolk, Va., June 26-July 1, Baltimore, Md., 10-15.
RALPH-MOORE STOCK (S. A. Arnold, mgr.): Gouverneur, N. Y., June 26-July 1, Cortland 3-8.
RENTFROW'S JOLLY PATHFINDERS: Natchez, Miss., July 3-15.
ROTH-MOORE: Gouverneur, N. Y., June 26-July 1.
SPOONER DRAMATIC: Natchez, Miss., June 19-July 1.
TROUSDALE THEATRE: Chetopa, Kan., June 26-July 1.

OPERA AND EXTRAVAGANZA.

BOSTON IDEAL OPERA: Belton, Tex., July 10.
BUSTER BROWN: Chicago, Ill.—indefinite.
CARLETON OPERA (W. T. Carleton, mgr.): Pittsburgh, Pa., June 12—indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 18—indefinite.
COHAN, GEORGE M.: Chicago, Ill., June 25-July 1.
DANIELS, FRANK: New York city April 24-July 1.
DELAMATER MUSICAL-COMEDY: Nashville, Tenn., June 26-July 1, Birmingham, Ala., 4-9.
EMPIRE MUSICAL COMEDY: Boston, Mass., June 19—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
GARDEN THEATRE OPERA: Cleveland, O., May 29—indefinite.
HUMPTY DUMPTY: New Britain, Conn., June 26-28, Meriden 29-July 1.
IT HAPPENED IN NORDLAND: Chicago, Ill.—indefinite.
KAFOOZLEUM: Boston, Mass., June 26—indefinite.
KING DODO: St. Louis, Mo.—indefinite.
LIFTING THE LID: New York city June—indefinite.
MAYER, ADOLPH, COMIC OPERA: Boston, Mass., June 12—indefinite.
OLYMPIA OPERA: Mobile, Ala., June 19—indefinite.
PEOPLE'S COMIC OPERA: Chicago, Ill., June 4—indefinite.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Grand Forks, N. D., July 6-8.
ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.
RORICK'S GLEN OPERA: Elmira, N. Y., June 12—indefinite.
SIMPLE SIMON SIMPLE: Philadelphia, Pa., May 15—indefinite.
THE EARL AND THE GIRL: Boston, Mass., May 15—indefinite.
THE LAND OF NOD: Chicago, Ill., June 12—indefinite.
THE MAYOR OF TOKIO: Chicago, Ill., June 5—indefinite.
THE ROLLICKING GIRL: New York city May 1—indefinite.
THE WOGGLE BUG: Chicago, Ill.—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS MUSICAL COMEDY (Jno. B. Wills, mgr.): St. Louis, Mo., May 28-June 26.

MINSTRELS.

CUSHMAN'S, FRANK, TWENTIETH CENTURY: Greensburg, Pa., June 26-30, Pittsburgh July 3-8.
DALY'S, WILLIAM JOSH: Ithaca, N. Y., June 26-July 1, Binghamton 3-10.
DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Atlantic City, N. J., June 26—indefinite.
KERSANDS', BILLY (C. J. Smith, mgr.): St. Louis, Mo., June 25-July 1.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Caribou, Me., June 26, Woodstock, Can., 27, Fredericton 28, Chatham 29, Milberton 30, New Castle July 1, Bathurst 3, Dalhousie 4, Campbellton 5, Richibucto 6, Moncton 7.
TWENTIETH CENTURY (Frank Cushman, mgr.): Greensburg, Pa., July 26-30.

VARIETY.

ORPHEUM VAUDEVILLE: Grand Forks, N. D., June 13-29.
WHEN WE ARE FORTY-ONE: New York city June 12—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Jackson, Mich., June 27, Battle Creek 28, Kalamazoo 29, South Bend, Ind., 30, La Porte July 1, Madison, Wis., 4, St. Paul, Minn., 7, Des Moines, Ia., 17.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BURNS': Knapp, Wis., June 27, Hammond 28, Hudson 29, River Falls 30, Ellsworth July 1.
FLOTO'S (Frank Tammen, mgr.): Buena Vista, Col., June 27, Leadville 28, Salida 29, Florence 30, Pueblo July 1, Walsenburg 3, Trinidad 4, Raton, N. M., 5, La Junta 6, Rocky Ford 7, La Mar 8.
FOREPAUGH AND SELLS': Pembina, N. D., June 27, Grand Forks 28, Detroit, Minn., 29, Little Falls 30, St. Cloud July 1.
HAGENBECK'S, CARL: Chanute, Kan., July 9.
HALL'S, WILLIAM P.: Ottawa, Kan., July 27, Lawrence 28.
HARGRAVE'S: North Adams, Mass., June 27, Hoosick Falls, N. Y., 28.
HARRIS, J. P.: Belair, Md., June 27, Delta, Pa., 28.
KEMP'S WILD WEST: Newark, N. J., June 19-July 29.
KEMP'S WILD WEST (Clark Ball, mgr.): Newark, N. J., June 5-Aug. 5.
MORRIS AND ROWE: Dickson, N. D., June 27, Bismarck 28, Jamestown 29, Valley City 30, Fargo July 1.
OLYMPIC (Tuttle's): Troutville, Pa., June 27, Sykesville 28, Rathmel 29, Luthersburg 30, Penfield July 1.
ORIN BROTHERS: Leon, Mex., June 23-27, Aguascalientes 28-July 4, Zacatecas 5-10.
PAWNEE BILL'S WILD WEST: Mount Clemens, Mich., June 27, Pontiac 28, Owosso 29, Greenville 30, Alma July 1.
RINGLING BROTHERS': Fitchburg, Mass., June 27, Lowell 28, Lynn 29, Salem 30, Lawrence July 1.
ROBBINS, FRANK A.: Bath, Me., June 27.
ROBINSON'S, JOHN: Burlington, Ill., June 27.
SELLS AND DOWNS: Barre, Vt., July 6.
SHELBY'S, JAMES (Chas. T. Ogden, mgr.): Linden, Ala., June 27, Thomaston 28.
VAN AMBURG'S: Mount Vernon, Ky., June 27-29.
WASHBURN AND D'ALMO'S: Leechburg, Pa., June 27, Kittanning 28, Brookville 29.
WHEELER, AL. F.: Downsville, N. Y., June 27, Walton 28.

MISCELLANEOUS.

BROOKE AND HIS BAND: Chicago, Ill.—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Evansville, Ind., June 6-8, Louisville, Ky., 9-22.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Cincinnati, O., June 24-July 15.
ELLERY BAND: Kansas City, Mo., June 25-July 15.
FITZGERALD'S SHOW: Johnstown, N. Y., June 26-July 1.
INNES AND HIS BAND (Steve O'Grady, mgr.): Portland, Ore., June 1-28.
NAVAL RESERVE BAND: Jamestown, N. Y., June 12—indefinite.
PRESCELLE (Hypnotist: F. Willard Magoon, mgr.): Barton, Vt.—indefinite.
PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-Sept. 18.
SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.
THE BOER WAR: Brighton Beach—indefinite.

(Received too late for classification.)

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Belle Plaine, Ia., June 26-Aug. 1.
HILLMAN, MAUDE: Little Falls, N. Y., June 29, Saranac Lake July 3-8, Lake Placid 10-15.
HOWE, LENNA, CLAIRE CONCERT BAND AND ORCHESTRA: Lexington, Mass., June 17—indefinite.
HUNTER-BRADFORD STOCK: Worcester, Mass.—indefinite.
MACDOWELL, MELBOURNE: St. Louis, Mo., June 26-July 1.
MACKAY'S EUROPEAN CIRCUS: Lansing, Mich., June 31, Lonia July 2, Grand Rapids 4.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Sackville, N. B., June 27, Amherst, N. S., 28, Joggins, Me., 29, Springhill 30-July 1, Pugwash 3, Pictou 4, Westville 5, Sydney, C. B., 6-8.
TROY, DONNA (Jas. L. Glass, mgr.): Winnipeg, Man., —indefinite.

MUSIC PUBLISHERS.

NATURE
Re-Echoes the Strains
of
PAL OF MINE
"That Ballad of Merit."
It's being sung on every side by artists of renown.
PUBLISHED BY
LEO FEIST,
NEW YORK TOWN.

A glance at the Remick Park entries should inspire all singers to place a substantial bet on "Bright Eyes," which seems to be the prime favorite with Harry Williams up at 115 pounds. "Hindoo Man" has been doing good work and looks like a sure bet for place, while "Birds of a Feather" has been tipped as a good thing. "Seminole" has always shown good speed and will crowd the favorites at the finish. "Apple Tree" can go some, too, but likes a heavy track. Returns will be received by direct wire at the offices of the big firm, Jerome H. Remick and Co., 45 West Twenty-eighth Street.

Edward Jolly, composer of many popular songs, has just written several numbers for a Shubert production, which will be seen early in the season. Mr. Jolly has also been engaged by the Messrs. Shubert to play one of the principal comedy parts in the production.

Katherine Klare (Mrs. Charles B. Ward) has been engaged as principal woman for Harry Williams' Ideals. Miss Klare will wear several imported gowns calculated to outshine any others to be seen in burlesque this season.

The Original Bootblacks' Quartette, recently with the Home Folks company, who were for eight weeks at McVickers' Theatre, Chicago, and who play Proctor's, New York, write that they have been using "By the Watermelon Vine" (Lindy Lou) steadily for over six months, and that they will continue to feature it, as the song shows no abatement in its popularity. Walter Jacobs is the publisher.

The Continental Music Company's ballad, "In the Valley of Yesterday," is now being sung with success in and around New York, and is selling better every day. The song is new, and judging by the way it is selling a great future may be predicted for it.

"What's in a title?" is a saying that has considerable significance in relation to the title of Joseph W. Stern and Company's new march ballad, "Gettysburg." There is no name more indelibly inscribed on the pages of American history than that of this famous battle ground, and it is doubtless owing to the suggestive power of the title through the world of recollections and anecdote it brings to mind that Monroe Rosenfeld and Benjamin Hapgood Burt have evolved such a fine song. "Gettysburg" looks like a big winner, not only through its name, but from the fact that it is a splendid march-ballad.

Henry A. Gillespie, author of "When the Sun Sinks in the Golden West," "Hiram Green, Goodbye," "I Don't Want to Be a Soldier," and many other popular successes, is sojourning for a few weeks in London and Paris. He will also visit Ireland before returning. Gillespie has recently placed several new songs with Willis Woodward and Company, New York. Mr. Gillespie will return to America about June 30.

A feature at Rockaway Beach on a recent Sunday was Jack Drislane singing "Keep a Little Cozy Corner in Your Heart for Me," with Ted Morse at the piano.

The Cox Family Quartette, billed in vaudeville as Ted Marks' Surprise Quartette, are meeting with success on the Coast. Some of the best numbers in their repertoire are songs from the house of Feist, principal among which may be mentioned "Honey, I'm Waiting," and "Pal of Mine."

Clark and Gilmore, song and dance artists, now with Peck's Bad Boy company, which opens the season in Mechanics Falls, Me., will feature Allen's new coon song, "On Yo' Way." Zelda, the clever soubrette, in the title-role, will use Keith and Kemble's "Hey, Mister Joshua," the popular "rube" song. Coralyne Maxwell will sing the waltz song, "Come Over on My Veranda," by the same composers. "I've a Sweetheart in Ev'ry Port," a sailor waltz song, will be one of the chief numbers in the chorus. All four of these songs are published by Walter Jacobs, Boston.

The Trans-Atlantic Four, at Proctor's Twenty-third Street this week, are using the Continental Music Company's new song, "Betty."

One of the most novel and dainty characteristic songs published in years is Roy L. McCardell's and Louis G. Muniz's Indian love song, "Be the Sunlight of My Heart." Mr. McCardell's work as a lyric writer has always been considered clever, and Mr. Muniz has several musical successes to his credit.

Madge Fox, who has been featuring Jerome and Schwartz's song, "My Irish Indian," over the Kohl and Castle circuit, writes the publishers that it is one of the biggest successes she has ever had.

The United States Band stationed at West Point have made the new march, "College Life," by Henry Frantzen, their feature number and respond to several encores each time they play it.

A recent letter from J. W. Gorman, now playing the Flynn circuit of parks, states that "Honey, I'm Waiting," is the hit of his act, and that he is compelled to respond to numerous encores at every performance.

"Otto, You Ought to Take Me in Your Auto," published by the Continental Music Company, is now being sung all over Coney Island.

Claude Thardo, Brooklyn's favorite side-wheeler, is singing the new song by Williams and Van Alstyne entitled "Bright Eyes, Good-bye."

Deacon and Ramon, vocalists, open their park season at St. Johns, New Brunswick. They will feature several of Walter Jacobs' (Boston) popular numbers, including "Will You Be Out Tonight," Allen's Summer waltz song; Keith and Kemble's "Come Over on My Veranda," and "Inspiration." Miss Ramon has had considerable success with a Japanese march song, "For the Flag of Old Japan."

Edward Rosser, the baritone soloist, is one of the principal features at the Steel Pier, Atlantic City, where thousands daily enjoy his singing of Joseph W. Stern and Company's latest ballad success, "When the Harvest Moon is Shining on the River."

At the Olympic Theatre, Chicago, Ill., last week, Madame Slapoffski (Frances Nelson) introduced Charles K. Harris' descriptive ballad, "I'm Trying So Hard to Forget You," and was compelled to respond to five encores. All the Chicago musical critics were unanimous in their praise of both singer and song.

Marie Jansen introduced "Would You Care?" at the Lion Palace last week and received an ovation at each rendition of this ballad.

Miss May, of Beecher and May, says that "Honey, I'm Waiting," is without doubt the best song she has had in her repertoire in many moons.

An instantaneous first-night success was "My Irish Indian," at the Metropolitan Opera House on a recent Sunday night, when Katie Rooney rendered this novelty song by Jerome and Schwartz. Miss Rooney will continue to feature this number during her vaudeville season, as will also Nella Webb, Madeline Clark, Fern Melrose, and the inimitable Emma Francis, who has recently added this number to her repertoire.

Robert Bawn, one of the principal members of Donnelly's Minstrel company, is singing the sentimental waltz, "In Sweet Loveland," published by Joseph W. Stern and Company. This is a song which combines a remarkably beautiful lyric with equally attractive music, and it is one of the numbers which have become popular wherever sung.

The Original Bootblack Quartette, at Pastor's last week, were personally complimented by the management for the clever way they rendered "Keep a Little Cozy Corner in Your Heart for Me" and "Good-bye, Sis."

Delia Donald, late of The Bostonians, is using "I'm Trying So Hard to Forget You" and "Would You Care?" over the Keith circuit with great success.

Fred Esterbrook and company have added to their repertoire "Keep a Little Cozy Corner in Your Heart for Me" and "Honey Lou," from the F. B. Haviland catalogue.

James Aldrich Libbey, popularizer of "After the Ball," writes to Charles K. Harris that his new ballad, "Would You Care?" has created as big a sensation as "After the Ball," at the place where he introduced it, Idora Park, Youngstown, O., before 10,000 people.

Robert A. Keiser, of the Leo Feist forces, is Summering at a bungalow on the eastern shore of Mobile Bay, in Baldwin County, Ala. Mr. Keiser is on a three months' leave of absence, and takes the opportunity of visiting relatives in the South. He reports having a delightful time angling, boating and bathing, and is incidentally working on several new compositions for early publication.

ENGAGEMENTS.

Zelda Rotall, with Nixon and Zimmerman for Goldenrod, and Thomas F. Donnelly for the Duke in Miss Bob White.

George B. Paddison, as heavy by Decker and Veronee for A Girl of the Streets company, which opens at the Bijou, in Chicago, July 30.

Llouwella Smith, a daughter of the late Mark Smith, to play the part of Lorena Watkins, the milliner, in the Eastern County Chairman company.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)
VOL. II. NEW YORK, July 1, 1905. No. 16

THE BALLAD SENSATION OF AMERICA AS PREDICTED.
WOULD YOU CARE?

Now being actually sung by such eminent singing artists as:
James Aldrich Libbey, "Would You Care?"
Mme. Slapoffski (nee Frances Nelson), "Would You Care?"
Francklyn Wallace, "Would You Care?"
Delia Donald, "Would You Care?"
Allen May, "Would You Care?"
Cheridah Simpson, "Would You Care?"
Marie Hanlon, "Would You Care?"
May E. Lester, "Would You Care?"
Arthur P. Jackson, "Would You Care?"
Pauline Hall, "Would You Care?"
Marie Jansen, "Would You Care?"
Madeline Burdett, "Would You Care?"
Belle Belmont, "Would You Care?"
Laura Millard, "Would You Care?"
Lillian Waltone, "Would You Care?"
George W. Jenkins, "Would You Care?"
Clara Wieland, "Would You Care?"
Nellie Hanley, "Would You Care?"
Phyllis Gilmore, "Would You Care?"
Charlotte Ravenscroft, "Would You Care?"
Mabelle Adams, "Would You Care?"
Eleanore Falke, "Would You Care?"
Aurie Dagwell, "Would You Care?"
Werden and Gladish, "Would You Care?"
and a thousand others, who will be mentioned from week to week.
Professional copies of the above big ballad hit now ready; orchestrations in any key. Address all communications to
CHAS. K. HARRIS,
31 West 31st St.,
New York City, N. Y.

WE ARE SINGING
BRIGHT EYES
(GOOD BYE)
Eugene Jerge. Greg Patti.
Century Comedy Four.
Estelle X. Wills. Frank Bryan.
Meakin, Lawrence and Dale.
Hooker and Davis. Anna Fitzhugh, The Comic Opera Star.
Messenger Boys Trio.
And many others to follow.
WATCH THIS SPACE.
45 West 28th St., N. Y.
Mose Gumble, Gen'l Mgr. Prof. Dept.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Address care JOS. W. STERN & CO., 34 E. 21st St., N. Y.

THE LATEST ENCORE SONG
MY LITTLE SAVAGE MAID
On the press—off the press—on the press.
Professionals, send late programme and stamp.
ROBERTS-KUNZ MUSIC CO., Mansfield, Ohio.

MUSIC PUBLISHERS.

REMICK PARK ENTRIES.
MOSE GUMBLE, Starter.

FIFTH RACE—The big race—For fillies, selling. By subscription fifty cents each, with $5,000.00 added, $10,000.00 to the second, and $5,000.00 for the third. Winners during this meeting not to be entered to be sold for less than $100,000.00. Six and a half furlongs, main course. Professionals admitted to grand stand presenting program.

Index.	Runners.	Wt	Owners.	Prob. Jockeys	P. O.	Remarks.
421	Hindoo Man.....	115	J. H. Remick & Co.	Williams	5-3	Watch him closely
386	Seminole.....	112	J. H. Remick & Co.	Van Alstyne	6-5	Has been goin' some
231	Birds of a Feather	115	J. H. Remick & Co.	Williams	2-1	Mysterious good thing
427	Apple Tree.....	112	J. H. Remick & Co.	Van Alstyne	13-5	Lots of early speed
361	Bright Eyes.....	115	J. H. Remick & Co.	Williams	11-20	Bet all you've got

To-day's One Best Bet—
Bright Eyes—Straight.

KEEP A LITTLE | A NEW SONG BY THEODORE MORSE AND PUBLISHED BY F. B. HAVILAND AND COMPANY, 125 W. 37th Street, N. Y. | COZY CORNER
IN YOUR HEART | FOR ME

OTTO YOU OUGHT TO TAKE ME IN YOUR AUTO
THE NEW SUMMER SONG THAT IS A HIT
IN THE VALLEY OF YESTERDAY THE ONE BALLAD SENSATION.
Professional copies for program. No cards. CONTINENTAL MUSIC CO., Broadway and 28th St.

Here They Are—THE SONG HITS of 1905
"WHEN THE HARVEST MOON IS SHINING ON THE RIVER"
"EGYPT" | "FISHING" | "BANANA MAN" | "POLLY PRIM"
"LINDY" | "LONELY" | "SHAME ON YOU" | "FALL IN LINE"
"I WANT TO BE A SOLDIER" | "YOU'RE JUST A BIT OF SUGAR CANE"
"UPON A SUNDAY MORNING WHEN THE CHURCH BELLS CHIME."
Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
JOS. W. STERN & CO., 34 East 21st St., New York.

TOMMY TELL ME TRUE (x3)
The song that is traveling some.
Words by TELL TAYLOR.
Music by DON RAMSAY.
Published by
GEO. W. SETCHELL,
39 W. 28th Street, N. Y. 633 Wash. Street, Boston, Mass.
DON RAMSAY, Mgr.
TOMMY TELL ME TRUE (x3)

EDWARD JOLLY
Management the Messrs. Shubert.
WHERE'S TIPTON? Address 339 W. 45th Street, N. Y.

EUGENE ELLSWORTH'S PHILIPPINO INTERMEZZO | LUZON | For Band and Orchestra. Address M. WITMARK & SONS.

MAY YOHE | SANG THE SENSATIONAL MARCH SONG SUCCESS VIOLETTE At Proctor's 23rd Street Theatre, last week with great success. | MAY YOHE
Words by DOLLY JARDON, Music by J. B. MULLEN, and published by P. J. HOWLEY, 41 W. 29th St., N. Y.

Williams and Van Alstyne's New One.
BRIGHT EYES (GOOD BYE) | BRIGHT EYES (GOOD BYE) | BRIGHT EYES (GOOD BYE)
Watch It Grow—Watch It Grow—Watch It Grow—Watch It Grow—Watch It Grow.

? | WHAT'S THE MATTER WITH THE MAIL? | The big novelty song as sung by FRED J. HAMILL now in vaudeville. Address WM. MORRIS

The Greatest Summer Song Hit! Sparkling! Catchy! Get it. It Will Make Your Act.
Meet Me Down At LUNA, LENA.
Words by BRADY and JOHNSON. Music by HENRY FRANTZEN.
Send stamp and late program. Orch. free.
THEATRICAL MUSIC SUPPLY CO., 44 West 28th St., New York.

"Take Me To Atlantic City Down By The Sea."
Published by NATHAN BIVINS & CO., 39 W. 28th St., N. Y.
Prof. copies sent free on receipt of up-to date program. Orchestration 10 cents.
JUST LOOK OUT FOR YOURSELF (Trade Mark.)

JUST A PICTURE OF YOU—LIGHTS OF HOME—MY SUNBURNT LILY—THEY ALL SPOKE WELL OF YOU
By the famous writers AL TRAHERN and LEE OREAN SMITH.
Professional copies free. Regular Piano copy, with orchestration, 15 cents. All four complete, 40 cents.
C. L. PARTEE MUSIC CO., 23 East 20th St., New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.
Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER MUSIC PUBLISHING CO., - - 203 Manhattan Bldg., Chicago, Ill.

In answering these advertisements please mention THE MIRROR.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(Otis L. Colburn, Representative.)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $45; Half-Page, $80; One Page, $150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.50 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "" or "‡"), 50 cents a line.*

Charges for inserting Portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 621, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 22 Haymarket, S. W.; Anglo American Exchange, 8 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lazarche, 62 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Bisitt St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - - - JULY 1, 1905.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for the months of June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. Addresses may be changed as often as desired.

TO ADVERTISERS.

Advertisers will please note that the next number of THE MIRROR, will be published on Monday, July 3, owing to the fact that Tuesday, July 4, will be a holiday. The last page of that number will close on Friday afternoon, June 30, and no advertisement can be received later than noon of Saturday, July 1.

THE STRENUOUS LIFE.

THE press-cabling genius who formerly made a prominent New York daily newspaper sparkle and glitter with his minute chronicles of the doings of the Napoleon of the Theatre, CHARLES FROHMAN, and who was thought to have died or retired with a competence, is at it again, and in consequence the gayety of nations—or at least of English-speaking nations—is greatly accelerated.

It is remembered that a year ago, when matters dramatic and theatrical in little old New York were quiescent, the Rialto and other Thespian haunts—as well as the world at large—were regaled with a circumstantial account of the doings of the Napoleon of the Theatre in London that would make even so strenuous a person as the admired ROOSEVELT weary in the mere reading. The ubiquity of the press-cabler was as amazing as his flow of language, for he even followed the Napoleon of the Theatre to the bath-room—Napoleon was so busy, it was explained—and while the theatrical personification of *multum in parvo* was performing his ablutions extracted from him with neatness and dispatch a series of alleged facts about the purposes of the Napoleon of the Theatre that, like the ancient minstrel jokes, were the better enjoyed by the public because the public had heard them several times before—and incidentally proved that, despite his manifold employments, the memory of the Napoleon of the Theatre had not slipped a cog.

The latest advices of the press-cabler are almost as interesting as were those of a year ago. "Mr. FROHMAN," says he, "is now an exponent of the strenuous life. When I caught him yesterday just as he was leaving the Savoy to attend a rehearsal at the Duke of York's Theatre, he told me that the previous day he had rehearsed companies from 10 A. M. to 3 P. M. Afterward he sat at a table in his room hearing scenarios"—how many at once this faithful biographer strangely omits to specify—"conferring with authors, engaging players, eating his dinner, and being shaved in the meanwhile, until 2 A. M., when his last act before retiring was to engage a comedian." Possibly this is a misprint for "humorist," and the world will hear no more directly by cable from this remarkable student of a sprightly human document. He missed an exceptional opportunity for picturesque description when he failed to fully illustrate the simultaneous operation of "eating dinner and being shaved in the meanwhile." This ought to have surpassed even the episode of the bath.

And yet a subsequent paragraph remains unreproduced. It was the next morning, at half-past eight, when the Napoleon of the Theatre was breakfasting, talking to one well-known English manager about the tour in America next season of a well-known English actor. "An hour later," says the quidnunc, "he was engaging French artists for a London engagement. And he passed the time from then until I saw him at 11 o'clock cabling and telegraphing. 'What is your recreation, Mr. FROHMAN?' I asked. 'Well,' he replied, 'just walking about and looking at my theatres, and noting that they are billed with successes.'" Which would suggest that the Napoleon of the Theatre, during the season recently closed, has enjoyed very little recreation.

"SEDITIOUS" DRAMA.

ARTHUR STANLEY RIGGS, writing in *The Bookman*, describes the drama of the Filipinos, who since American possession have turned their stage to a seditious purpose, though the authorities have not seen fit to censor it, except for the more daring of the dramas intended to stir up the native spirit.

It is doubtful if the drama in any other part of the world exercises so direct an influence on the people as it does in the Filipino theatre. It was in former days an instrument of the friars, who saw its effects and used it, while the revolutionary leaders among this people have employed it from time to time to serve their ends.

Since 1898 the Filipino stage has been largely devoted to plays directed against the American Government, and this propaganda no doubt has rendered the "pacification" of this people the more difficult. The very titles of the Filipino plays carry their spirit—some of them in English being The Enchanted Island, Thirty Pieces of Silver, I Am Not Dead, and Yesterday, To-day and To-morrow—and, as Mr. RIGGS says:

> All with the one object, the freedom of the islands, many of them similar in incident and construction, ringing the same changes on the one theme, the seditious plays are nevertheless gifted with a threnodic power which is little short of remarkable. The song they sing is the old one of the battle of the weak and incompetent against the strong and able, but it is characterized in places by a rhapsodic fire which stands out clear and strong against the sinister background of the long night of savagery and barbaric cruelty in which the native has grown up. In plot and action some of the dramas are surprisingly like the plays of Christendom; others are clearly the product of the mind which has as yet been unable to assimilate the doctrines of peace tribunals and Red Cross societies. But in two respects the Filipino plays are unlike anything Americans have ever seen on their own stage. Pitifully lacking and faulty in stage "business" and effects, for the reason that the apparatus at their command is so scanty and primitive, these plays have one scenic effect that is bewildering to the eye untrained to catch a lightning change and appreciate it in the brief instant of its duration. In several of them the costumes of the players are so colored and draped that at a given signal or cue the actors and actresses rush together, apparently without design, and stand swaying in the centre of the stage, close to the footlights, their combination forming a living, moving, stirring picture of the Filipino flag. Only an instant or so does the phantom last, but that one instant is enough to bring the entire house to its feet with yells and cries that are blood-curdling in their ferocious delight, while the less quick-witted Americans in the audience are wondering what all the row is about.

Yesterday, To-day and To-morrow is one of the most strikingly patriotic of these dramas, from the Filipino viewpoint, as it shows the former state of the islands, the conditions to-day under American rule, and the hoped-for state "when freedom and liberty shall dawn upon the Filipinos through their own unaided efforts and superhuman sacrifices."

The Filipino drama is divided into four classes, the first, or prehistoric, class being represented by a sort of poem-drama, which has been lost for generations; the second, the religious drama founded by the friars; the Moro-Moro class, devoted mainly to the intertribal wars; and the last, the drama of to-day, which breathes the native opposition to the American.

It is unusually significant that the Filipino drama, as Mr. RIGGS says, "is one of the few types of semi-civilized literature which has been the means of directly, if only in part, raising a people out of barbarism of the crudest type to a state of some literacy and enlightenment," thus proving again the natural dramatic instinct that exists in all peoples, no matter how primitive or enlightened they may be. In the more primitive it is the more freely expressed, and no civilization can wholly inhibit it.

FIRST APPEARANCE OF ELLEN TERRY.

Ellen Terry made her first appearance on the stage at the age of eight, at the Princess Theatre, London. The play was A Winter's Tale, and the memorable date was Monday, April 28, 1856. Charles Kean was the Leontes. The line of the play bill devoted to the youthful actress read as follows: Mamillius (his son) Miss Ellen Terry."

The Queen, Prince Albert, and the Princess Royal were all present, and witnessed an incident which caused tears of short-lived grief to be shed by the child actress.

Miss Terry has since described her emotions on that momentous night. "How my young heart," she writes, "swelled with pride—I can recall the sensation now—when I was told what I had to do. There is something, I suppose, in a woman's nature which always makes her recollect how she was dressed at any especially eventful moment of her life, and I can see myself, as though it were yesterday, in my little red and white coat—very short—very pink silk stockings, and a row of tight sausage curls—my mother was always very careful that they should be in perfect order and regularity—clustered round my head.

"A small go-cart, which it was my duty to drag about the stage, was also a keen source of pride and a great trouble to me. My first dramatic failure dates from that go-cart. I was told to run about with it on the stage, and while carrying out my instructions with more vigor than discretion, I tripped over the handle and down I came on my back. A titter ran through the house and I felt that my career as an actress was ruined forever. Bitter and copious were the tears I shed, but I am not sure that the incident has materially altered the course of my life."

Criticism in *The Times* consoled the actress in these words: "And last—aye, and least, too—Miss Ellen Terry plays the boy Mamillius with a vivacious precocity that proves her a worthy relative of her sister (?) Miss Kate."

BURTON AND THE BARTENDER.

William E. Burton was once playing an engagement in the town of Napoleon, on the Mississippi River. The inhabitants had evidently never heard of the famous comedian, and business was very light. On the last evening of the engagement, Burton was to have a benefit, and as there was no advance sale, the genial actor made up his mind that heroic measures must be taken, so he took a large bunch of tickets and left them with the bartender of the hotel at which he was staying, with a polite request that he would use his best endeavors to get rid of them. After the play was over, Burton invited several friends up to the bar, and the drink mixer gleefully informed him that he had managed to get rid of every ticket. The comedian was delighted, but as the bartender said nothing about the seventy-five cents he was presumed to have collected for each ticket, Burton grew anxious. Finally he called the bartender to one side and mentioned the matter in a whisper. The bartender looked surprised and pained, and when he recovered from his astonishment, he blurted out: "Look here, Mr. Billy Burton, none of your infernal Northern tricks here; it won't do, no way! You told me to get rid of them tickets, and as I had promised you, I had to go through with the job, and, by thunder, I was obliged to stand drinks to every man to take one!"

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., June 15 to 22, 1905.

AT THE MERCY OF TIBERIUS. By William Jules Reside.

BIG-HEARTED JIM; a Western comedy-drama in four acts. By William L. Roberts.

DONE ON ONE SIDE: comedy in three acts. By Edwin Stanton Du Poncet.

THE FOX HUNTERS. By Henry Frey.

GOSSIP; a play in four acts. By Edwin Ward Bliss. Copyrighted by E. W. Bliss.

GREATLY IMPROVED; comedy in one act. By E. S. Hopkins, Jr.

HIS BROWN TWEED SUIT; a farce in one act. By James McCartney.

A HOLLAND HOLIDAY; a musical comedy in three acts. By Leland Ingersoll.

IN DREAMLAND; a sensational farce in one act. By Emmett Devoy.

IN HARLEM SATURDAY NIGHT. By Ira Avery Dodge.

IN THE VALLEY BELOW. By Jean Caldwell.

A LIQUID FOR LIARS. By Joseph A. Mitchell.

THE LITTLE FATHER OF THE WILDERNESS. By Austin Strong and Lloyd Osbourne.

LOST IN A BIG CITY; reconstructed version of Out in the Streets; a play in five acts. By Henry Behnar. Copyrighted by N. S. Wood.

LOTTIE'S STRATAGEM; a sketch in one act. By Annie Girard.

THE MOGUL PING OF PONG; book of a comic opera in two acts. By William L. Roberts.

THE MOON MAIDEN. By George E. Stoddard.

THE OLD DOMINION; an historical romance of the Civil War in five acts. By Francis Dimond Rogers.

OMAR; musical comedy in two acts. Book and lyrics by A. N. C. Fowler.

SATAN; a dramatic sketch. By Harry Grattan.

SAVED BY THE WOODMEN. By Francis Tucker.

THE SILENT VENGEANCE; a drama in four acts, founded on Edgar Allan Poe's story of the murders in the Rue Morgue. By Harry Grattan.

THE SINGING DOLLS; a one-act melodramatic play. By Emile E. Mort.

A SMALL FORTUNE; play in five acts. By Burton Sheldon. Copyrighted by B. S. F. Kinnesom.

SNOW-WHITE; a play for children. By Marguerite Merington (founded on G. A. Görner's Sneewitchen, a stage adaptation of the fairy tale of the name); in four acts, nine scenes.

THE SPRING CHICKEN; musical play in two acts. By George Grossmith, Jr. Lyrics by George Grossmith, Jr., Adrian Ross, and Percy Greenbank; music by Ivan Caryll and Lionel Monckton. Copyrighted by George Edwardes.

TWO MEN AND A WOMAN; a play. By Edwin Arden.

A VIRGINIAN ROMANCE; musical comedy in two acts. Lyrics by Edith S. Tillotson; book by H. Loren Clements. Copyrighted by H. L. Clements.

PERSONAL.

CARTER.—Mrs. Leslie Carter is slowly recovering from the effects of the accident which caused the closing of her season last month. Her foot is still in bandages, however, and she will be unable to walk freely for some time.

WINTER.—William Winter delivered an address on "The Drama," dealing with the influences of the Theatrical Trust, at the Palace Hotel, San Francisco, on June 15. He was introduced to an appreciative audience by Peter Robinson of the *Bulletin*, the dean of San Francisco critics.

KESTER.—Paul Kester has sold his Virginia estate, "Woodlawn," to Elizabeth M. Sharpe, of Orange, N. J., and has bought a country place in the lake region of England. "Woodlawn" is one of the best known of Virginia places. It was a gift from George Washington to Nellie Custis, and was originally a part of the Mount Vernon estate, being situated about 4 miles from the Mount Vernon mansion, while the house on it is more spacious than the Mount Vernon structure.

MAY.—Edna May is in Paris and will spend a fortnight in Switzerland. On her return to America in July she will rest on Lake Ontario before beginning rehearsals.

CALVÉ.—Emma Calvé sang Carmen before one of the largest audiences in the history of the Opéra Comique last Thursday. This should set at rest the many misgivings regarding the diva's voice. She will arrive in New York some time in October to fulfill her concert engagements under the direction of John Cort and S. Kronberg. She promises a new role, something after the style of Yvette Guilbert.

DREW.—John Drew closed his season June 24 at Sacramento, Cal. He will spend the Summer at Easthampton, L. I., and will begin the new season at the Empire Theatre on Sept. 4 in a new play by Augustus Thomas.

SOTHERN-MARLOWE.—E. H. Sothern and Julia Marlowe ended their tour at Wheeling, W. Va., June 23. Next season Miss Marlowe will play Portia to Sothern's Shylock. Twelfth Night and Taming of the Shrew will be in the repertoire.

LOFTUS.—Cecelia Loftus has been engaged to play the part of Anne in Bernard Shaw's Man and Superman. Miss Loftus has recently closed a tour in vaudeville.

GUILDTOUCH.—J. Mylie Guildtouch, well known as an advance man, is ill at the insane hospital at Hornersville, N. Y. Mr. Guildtouch is a Scotchman, from Edinburgh, and comes from a very prominent family. His brother, Sir George Guildtouch, is a Member of Parliament and owner of the celebrated estate known as Stone Towers, near London. Another brother is manager of the branch house of the Bank of England at Calcutta, and still another is connected with the United States Steel Corporation in this country. His present condition is probably unknown to his family, as but few of his friends are acquainted with his home address.

SAVAGE.—Henry W. Savage, in excellent health, was in New York for a few days last week, having come in to obtain fresh supplies for his yacht. He is now enjoying his first actual vacation in years with great gusto.

SPOONER.—Mrs. Spooner and her daughters, Edna May and Cecil, sailed on Saturday last on the *Etruria*. Cecil Spooner will fill an engagement at the Palace Variety in London, doing her dancing specialties. They will return in August, after visiting Paris.

SHOTWELL.—Mary D. Shotwell, who has not been seen on the stage for a period of seven years, arrived June 24 on the *St. Paul* under her domestic name of Mrs. M. S. Hawley. She is to be a star in a coming production. She has just completed a cruise around the world and through the Mediterranean.

LANGTRY.—Mrs. Langtry is going to South Africa in the Autumn, her plays being The Walls of Jericho, Mrs. Deering's Divorce and Iris, in which she intends opening. This tour will not interfere with her plans to appear here in vaudeville.

TREE.—Beerbohm Tree has selected Stephen Phillips' new tragedy, Hero, for his opening production in the Autumn in London.

GRUNDY.—Sidney Grundy has revised and rewritten his play, An Old Jew, and intends to call it After Many Days. It will be played by John Hare.

WALSH.—Townsend Walsh, who is enjoying an extended tour abroad, wrote himself as happy in Rome on June 10.

GILES.—Corliss Giles, for several seasons with Quincy Adams Sawyer, in which Mrs. Giles (Helaine Hadley) has long played the part of the blind girl, Alice Pettingill, rescued Mrs. Herbert O. Halbrook, of Providence, R. I., from drowning on June 10, at Roger Williams Park. Mr. and Mrs. Giles have been summering at Providence.

CURRENT AMUSEMENTS.

Week ending July 1, 1905.

AERIAL GARDENS—Lifting the Lid—4th week—19 to 24 times.
CARNEGIE HALL—Musical Entertainments.
EDEN MUSEE—Figures in Wax and Vaudeville.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—9th week—58 to 64 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—9th week.
HUDSON—The Heir of the Hoorah—12th week—90 to 97 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—10th week—65 to 71 times.
LYRIC—Jefferson De Angelis in Fantana—24th week—188 to 195 times.
METROPOLIS—Charles A. Goettler Stock in The Octoroon.
NEW YORK ROOF—When We Were Forty-one—3d week—13 to 18 times.
PARADISE ROOF—Evenings, Vaudeville.
PASTOR'S—Vaudeville.
PROCTOR'S FIFTH AVENUE—The Crust of Society.
PROCTOR'S FIFTY-EIGHTH STREET—A Poor Relation.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Tennessee's Pardner.
ST. NICHOLAS GARDEN—Richard Henry Warren Orchestral Concerts.
VICTORIA—Matinees, Vaudeville.

THE USHER

The press and public of Providence, R. I., are still much wrought up over the forced closing, through what was called "an amicable agreement" between the local managers, of the Imperial Stock company, which had been organized for a Summer season in that city, and which up to the time of its cessation of work had been unusually successful.

The inference drawn by the local press, and particularly by the Providence *Journal*, which is one of the soundest and most conservative of New England newspapers, was that Trust influences were behind the closing, one idea being that the Trust did not want a clever company to play in Providence all Summer, set standards, and secure a patronage that might not kindly greet some of the second-rate "attractions" to be foisted on that public next season at first-class prices.

Whatever may have been the motive for forcing the closing, that event has illustrated in a new direction the utility of the "local managerial association," which for some time has been a hobby with the Trust, and which in other directions—notably in the direction of dramatic criticism—has been exploited with unwisdom. As to the Providence matter, the *Journal* says:

The mingled regret and indignation shown by the theatregoers of this city at the loss of a fine stock company and the manner in which the ending of its season was accomplished indicate a healthy interest in the drama that suggests future possibilities worth considering. While it is true that public favor is sometimes fickle, and good attractions are occasionally neglected, the public taste at bottom is much sounder than managers are apt to imagine. If the day ever comes when this city is freed from Trust domination in one form or another, and a capable manager who controls his own house and cannot be held up by threats sets out to realize the highest standards that normal conditions permit, it may perhaps be found that such enthusiasm as Mr. Courtleigh, Miss Rockwell and their associates have aroused is an asset too well worth having to be thrown away in "amicable arrangements."

♣

Stephen Fiske, in *Sports of the Times*, following appreciative comment on the recent benefit at His Majesty's Theatre, London, to Lionel Brough, a favorite actor, who is also well known in this country, writes of the professional dinner the following week at the Savoy Hotel to Joseph Knight, the veteran English critic whose essays on the drama still adorn the London *Globe*, and notes his personal acquaintance with Knight, now for forty years, for which period, more or less, Mr. Fiske himself has been writing dramatic criticism.

Perhaps the most significant feature of this dinner to Knight was an address delivered by Sir Henry Irving, who said:

My own observation of dramatic critics is pretty extensive, and it has convinced me that critics do speak their minds, though they may not be all of the same mind. But there is one thing we look for in criticism—the quality of sympathy. The stage owes a great debt to a critic who writes with a keen eye for the best, but also with a handsome acknowledgment of the second best, and a single-minded desire to maintain the public interest in the drama. That sympathy our friend Joseph Knight has always shown—the sympathy that springs from a genuine love of the stage.

By the way, in his address delivered at the Palace Hotel, San Francisco, on June 15, on "The Theatre and the Public," which was really an arraignment of the Theatrical Trust (and the substance of which has been printed in THE MIRROR), William Winter had something to say as to criticism. He touched in this part of his discourse the exact note sounded by Sir Henry Irving, saying: "A newspaper is not a stage-manager. Details of stage-management do not interest the reader, and that is one of the critic's duties. Sympathy should govern the relations between actor and critic. No omniscience nor omnipotence should be assumed. To say the true, rather than the smart, the peppery, should be the ideal. No critic can make or mar an actor. Nor is the newspaper a teacher of actors. But it must demand beauty, purity, truth, nobility, upon the stage, or it fails in its highest purpose."

If there is one thing that modern criticism lacks more than another, it is that "-sympathy which springs from a genuine love of the stage." In the art of the drama, as in all other arts, sympathy of criticism—a kindly pointing out of faults and a judicious spirit of praise—is a great factor in the advancement of its practice. Lack of sympathy, like a lack of complete knowledge of requirements, discourages effort and clouds achievement.

♣

According to M. Porel, who writes in *La Revue de Paris*, the stage in that city and in France generally is becoming degenerate and intellectually unprofitable. There, as in the English-speaking theatre, commercialism is felt, although in France this demoralizing influence has not reached the stage of monopoly and arbitrary dictation.

M. Porel regrets the increasing expenses of production in Paris, deplores the fact that the army of deadheads, always numerous there, is increasing, with some suggestion of the evils of the deadhead system beyond the mere money loss it entails; says that the press is growing more exacting—which would be natural in consideration of the substitution in the theatre of sensationalism and frivolity for all serious work that he notes—and complains of what he considers the excessive demands of the Society of Authors, whose organization practically controls the better class of theatres.

Most significant of all the statements by M. Porel, however, is that which notes "the gradual disappearance of actors properly trained in the traditional accomplishments of their complicated art." This disappearance is even more noticeable in the English-speaking theatre, and again more lamentably true of the theatre in this country than in England. In both countries it suggests a most serious condition in the theatre itself within a short period, aside from the commercial oppression the stage suffers, unless something shall be done to again bring the profession—or a large number of the profession—into versatile employment on the stage. Everybody at all familiar with the theatre knows why this condition exists. It is due to the stellar system, long runs of plays, the fixing of actors in type parts, and generally to the commercial system of control which is chiefly responsible for present conditions.

M. Porel's explanation of the condition in France is interesting, so far as that condition relates to the public. Most of the evils he attributes to the changes wrought in French character by the variants of politics and the restless, speculative spirit aroused by national uncertainty. As a great majority of the theatregoing public of Paris is compelled as a matter of economy to frequent inferior theatres, he believes they have lost their sense of the better dramatic and literary arts. He proposes as a remedy that the subsidized theatres, where the better plays are seen, shall be required to give a certain number of free performances of the masterpieces running the whole range of drama, in the hope that this education will force the adoption of better mediums in all the theatres.

It would seem that the demoralization of the drama is almost universal, and largely for like causes.

♣

It would seem that the good people of the West, with the press allied, are determined, if possible, to drive Nat Goodwin into the legitimate. His appearance in New York and elsewhere some seasons ago as Shylock is well remembered, and there are many who would like to see him in that part, evidently, rather than in some of the modern roles he has since assumed. The typographical error, which has been responsible for many amusing things in print, lent itself to sentiment when Mr. Goodwin appeared in Los Angeles recently, for in a flaring advertisement of his coming he was announced to present his new play, "The Usurer."

ROSTAND'S NEW PLAY.

M. Rostand has finished the new play on which he has been at work off and on since he wrote L'Aiglon. He has been paying a flying visit to Paris from his Pyrenean abode at Cambo, and has brought the completed manuscript with him. Chanteclair is the name chosen and of the hero. All the characters are birds. As was obvious from the beginning, Coquelin the elder will be Chanticleer himself, and we shall see "Coco," as his friends call him, playing the cock of the walk. The lively and nimble M. Galipaux will be the Blackbird. Madame Simone de Bargy may be the chirping quail, and the Perroquet will be impersonated by Madame Augustine Leriche. There are sixty characters in the piece, all feathered. It is not surprising to be told that the play, in verse, is satirical in an Aristophanesque vein. Chenteclair will be brought out by M. Coquelin as his second novelty next season, after a drama, L'Attentat, for which two very different writers, MM. Alfred Capus and Lucien Descaves, have collaborated. M. Rostand is reported to have stipulated beforehand that his work must be rehearsed for three full months.

MADAME BRANDES SUED.

The First Chamber of the Paris tribunal has just heard the conclusions of the advocates of the Comédie Française and Madame Brandès, in an action for 200,000 francs ($40,000) damages, brought against the actress by the "Maison de Molière" for breach of contract.

Madame Brandès, having some injustice to complain of in the distribution of the profits of the Comédie Française, considered herself thereby freed from her contract, but the detriment suffered by the theatre in being deprived of her talent is admittedly greater than that suffered by the actress owing to the inequitable distribution of the profits.

The tribunal will give judgment next Thursday.

PLANS FOR BROOKLYN'S ACADEMY.

Ten firms of architects have submitted plans for the new Brooklyn Academy of Music, which is to occupy the block in Lafayette Avenue between Ashland Place and St. Felix Street. The Building Committee of the Academy Association, of which Lowell M. Palmer is chairman, has selected as a jury of award Warren P. Laird, professor of architecture in the University of Pennsylvania; John M. Carrere and William Mead. It is expected that a plan for the building will be selected by August 1. The new Academy, which is to cost about $1,000,000, is to contain a theatre, with a seating capacity of 3,000; a large ballroom, a concert hall and banquet rooms.

BELASCO IN LONDON.

To Have a Theatre There?—What London Managers Think of the Trust.

David Belasco has completed contracts for a theatre in London, it was reported yesterday by cable, and will sail for America to-day (Tuesday) on the *Caronia*. While in London he has been entertained by many persons high in the theatrical world, including Bernard Shaw and Beerbohm Tree. He is not yet at liberty to tell much of his plans, but he has promised to take Mrs. Carter, David Warfield and his other stars to England.

"With the exception of Leah Kleschna, which is a fine drama, there is not a single play now running in England which I should care to take the trouble to produce in America," said Mr. Belasco, in answer to a question whether he had found any plays to take back with him. "From my talks with managers I am led to the conclusion that this is the most disastrous season in the history of the English stage. I am told by them there has not been a single successful new play produced.

"I have been making purchases of properties; for instance, appointments for the plays I have in contemplation. I have purchased no plays in Paris or London, because I could find nothing I thought I wanted.

"I have been in consultation with some leading theatrical managers regarding the Theatrical Trust and find them in a nervous condition over the outlook. They don't quite know what's going to happen, but realize that the Trust intends to get control of the situation here.

"English managers apparently are terror stricken and don't know what to do to combat it. They know apparently that all the authors are under control. Their plays, finished or unfinished, are contracted for for years to come. The managers here cannot compete in the market, for the Trust can afford to pay fabulous prices for attractions, even losing money. The Trust, however, does not depend for profit on attractions, but, as I have frequently asserted, on a 'rake off' from a long line of managers in America. The English manager has not that field and is powerless to compete.

"Another dread here is that the English stage may be stripped of the best actors and actresses of experience, and the most promising young ones, who are bound by the Syndicate. For instance, the young man who is drawing seven or eight pounds a week is sent for and engaged at a salary of fifty-one."

FIREWORKS AT MANHATTAN.

After two postponements, due to inclement weather, the first pyrotechnic display by Pain for the season was given at Manhattan Beach on Saturday night. The makers of history are good to Mr. Pain, as they annually provide him with subjects for his ingenuity. The Russo-Japanese war has furnished the topic in The Fall of Port Arthur. The picturesqueness of this place has given the scenic artists great scope, who have availed themselves of the opportunities presented, and painted canvases that called forth spontaneous applause. The fireworks display, that envelops the miniature war vessels playing a leading part in the siege, was of unusual splendor, several novelties in the way of rockets and bombs making their first appearance. The set pieces as usual show clever originality; the Niagara Falls imitation, with a tight-rope walker above the falls setting off another piece, was the big feature. The usual quota of gymnasts and acrobats were enthusiastically received. A large crowd witnessed the performance.

NETTIE CLARK RETURNS TO THE STAGE.

Nettie Clark, who left the stage a few years ago, after her marriage to the late William Travis Arnold, a Wall Street broker, announces that she will return to the footlights next season, appearing in one of the important roles of a dramatization of Sir A. Conan Doyle's The Sign of the Four. Miss Clark says that the litigation over the estate of her husband has made it necessary for her to return to the stage. Miss Clark's husband was one of the supposed victims of a railroad wreck on the Baltimore and Ohio Railroad on December 23, 1903, when the Duquesne Flyer, one of the fastest trains on the road, was wrecked at Dawson, Pa., entailing the loss of many lives. One of the victims wore a ring which Miss Clark identified as one she had given to her husband as a Christmas present.

GLADYS WALLACE IN THE WRECK.

Through the Twentieth Century Limited catastrophe at Mentor, O., Gladys Wallace, who was formerly so popular with audiences, has returned to public notice. Few people recognized in Mrs. E. Bird Inzell, one of the survivors of the wreck, who reached New York June 23 and went to the Holland House, the little Gladys Wallace of yore. She and her husband were uninjured. Miss Wallace retired from the stage about seven years ago, married a wealthy Chicago electrical engineer, and lives a quiet domestic life at Kenilworth, Ill. For several seasons previously she had been one of William H. Crane's leading artists. She also starred in Fanchon and other successes of Maggie Mitchell.

MRS. POTTER BANKRUPT.

Mrs. James Brown Potter's household effects and furniture were sold at auction on Friday under a bill of sale which she signed "To pay the poor people working in the theatre." Nothing was omitted from the comprehensive catalogue, from "six brownware teapots with only three covers," in the kitchen, to a new Panhard motor car in the coach house. Other items included an old Chinese screen presented to the actress by the late Li Hung Chang, Collier's portrait of Mrs. Potter as Miladi, three horses and four carriages. Bray Lodge itself will be sold next Thursday.

TO SELL NANCY BROWN CONTRACTS.

In the Appellate Division of the Supreme Court June 23 a decision was rendered in the case of Daniel V. Arthur against Henry B. Sire, reversing Judge Blanchard and holding that the contracts made by Daniel V. Arthur with Marie Cahill and with the authors and composers of Nancy Brown remained partnership assets and must be sold for the benefit of the partnership.

NEW ASBURY PARK THEATRE OPENED.

The new Ocean Pier Theatre was opened in Asbury Park June 23, the initial attraction being The Pearl of Bhutan, under the management of the Great Lafayette. The theatre, which was only completed in time for the performance, has a seating capacity of 2,000. It was much admired by the large audience.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Pearl Ford and Anna M. Schaefer were the hostesses at the tea served at the headquarters last Thursday afternoon. "Aunt" Louisa Eldridge and Adele Cherie gave a number of very enjoyable recitations. Among those present were Mrs. Maggie Breyer, John H. Costello, Mrs. J. A. Brown, the Rev. F. J. Clay Moran, Catherine C. Lawrence, Mrs. Hudson Liston, Frank M. Chamberlin, Annette L. Place, Esther A. Rolph and many others. Tea will be served as usual next Thursday, and all members of the Alliance and their friends are cordially invited.

The New York and Brooklyn chapters have started their respective chapter funds for the "Home Shelter." Among the New York members who have contributed are Mrs. Bessie T. Bennington, Catherine C. Lawrence, Charles T. Catlin, Eliza B. Harris and J. C. Pumpelly. Members of any other chapters desiring to promote the good cause are invited to send their contributions to the new national treasurer of the Alliance, Eliza B. Harris, Manhattan Theatre Building, New York.

The Brooklyn Chapter had a large and very enjoyable reception the evening of June 14 at the Bijou Theatre lodge rooms. An interesting portion of the recent minstrel show programme was repeated. Addresses were also made by representatives of the Brooklyn and New York chapters. Rev. Dr. Brundage, Unity Church, Brooklyn, recently of the Albany Chapter, spoke with enthusiasm and hopefulness of the growth and prospects of the Alliance. At the business meeting preceding the entertainment, T. C. Raine was elected to fill the vacancy of Vice-President occasioned by the resignation of Miss Brinckerhoff. A resolution was passed heartily commending the proposed Alliance Fund for the care of the children of the stage.

On the evening of June 14, at St. Chrysostom's Parish Hall, the New York Chapter held their closing reception of the season. A fine programme of music and recitals was given, the performers representing leading New York and Brooklyn talent. Refreshments and dancing followed.

THE LAMBS CLOSE HOUSE.

Augustus Thomas, Victor Herbert, Glen Macdonough, Thomas B. Clarke, and De Wolf Hopper officiated at the last formal meeting of the Lambs in their old quarters, that occurred last Sunday night. The club must be out of their quarters by July 1, and the moving has already begun this week. Their new quarters will not be ready for their occupancy until Aug. 1. A number of the leading New York clubs have extended the courtesies of hospitality and the use of their clubrooms until the new home of the Lambs is ready.

RED BANK THEATRE BURNED.

Fire destroyed the Red Bank Opera House June 24. It was evident when the firemen arrived that the theatre was doomed. They then devoted themselves to saving adjoining buildings. The Boston Ideal Opera company lost heavily. The fire originated, it is thought, in the property room, and may have been caused by a cigarette. The opera house was a large brick structure erected in 1883 by the late Charles G. Allen at a cost of $25,000.

MUSIC NOTES.

The twenty-seventh annual meeting of the Music Teachers' National Association opened with a business meeting and reception at the residence of its founder, Dr. N. Coe Stewart, Fort Washington Park. Mrs. Stewart also entertained the Daughters of Ohio that afternoon. The subsequent meetings, Wednesday, Thursday, and Friday, were held in the Teachers' College, Columbia University. At the Thursday morning session the topic of the day was "The Place of Music in General Education." To this Dr. Stewart responded by saying: "We all come with our experiences; we should throw away our experiences and study. Why do they study voice when in character they seem to be the very reverse of what they should be. It should be an influence to make life higher and better. Music as a professional science should lead to noble purposes. It is the universal language. It satisfies the beautiful in all mankind. Music has its place in the development of the body, mind and soul; it is the language of the emotions. Body, mind, and soul must be developed along the line of natural law. Much is known of mind, but comparatively little of soul. Music is nature's medium for expressing all emotions. Music being the language of the emotions must as a language be understood. To know music becomes imperative. The school is the place for mental and emotional growth. It is the place where the pupil should learn to know and to do. Studies are only new things. Music is a part of present living. Every child can learn to sing. All pupils, if properly taught, grow as in any physical development." Other interesting and able addresses were made by Dean Russell, of Teachers' College; Marc A. Blumenburg, editor of the "Musical Courier," on "Concerts, Composers and Conductors in America"; Daniel Gregory Mason, on "Music Criticism"; "The Development of Musical Taste Among College Students," by Hamilton MacDougall, of Wellesley College; "Voice," by Frederick W. Rott, Chicago; "The Aims and Plans of the Association," by Gen. Horatio King, Brooklyn. Wednesday evening the association attended the Warren Orchestral Concert at St. Nicholas Garden. Thursday evening they were given a seaside dinner at Brighton Beach, and Friday afternoon an illustrated lecture was given at the Metropolitan Museum of Art by Fannie Morris, on "The Crosby Brown Collection of Musical Instruments."

The Richard Wagner Festivals at the Prinsregenten Theatre, Munich, enter this season into the fifth year of their existence. Notwithstanding this comparatively short time they have already become a permanent institution that attracts every year large crowds of music lovers. This season orders from all parts of the world, especially from England, America and France, are coming in freely, and it looks as if this season Munich will see crowds of strangers, inasmuch as the performances of the School of the Cross at Oberammergau and the International Art Exhibition will undoubtedly induce many to visit the capital of Bavaria. Explanatory programmes for the Wagner and Mozart festivals, as well as for Oberammergau, may be obtained free of charge by application to Schenker and Company, tourist office in Munich, Promenadeplatz, 16, or to Hugo Gorlitz, London W., 119 New Bond Street, where also seats can be secured.

The Warren Orchestral concerts at St. Nicholas Garden continue to attract large audiences. The solos of Ernest Hunter, Charles Schentze, and Henry P. Schmit are highly appreciated.

Bessie Abbott, who has made a hit at the Paris Grand Opera, will appear in concert next season under the management of Henry Wolfsohn.

The Hoorah Waltzes, composed by Janet Mansfield, were played between the acts of The Heir to the Hoorah at the Hudson Theatre Monday night.

The Italian composer, Signor Puccini, accompanied by his wife, arrived at Buenos Ayres, Argentina, Friday, on board the steamer "Savoia." He was received by representatives of the principal Italian societies and took lodgings in apartments reserved in the premises of the Prensa for foreigners of distinction.

As compensation in part for the loss of his American tour through a shaking up he received in a railroad accident on April 22, Ignace Paderewski, the pianist, has received $7,000 from the New York Central, and the railway officers are congratulating themselves that he wasn't hurt more severely. Had he been injured permanently they believe a jury would have given him a record award.

TELEGRAPHIC NEWS

CHICAGO.

The Baum Woggle Bug Woggly—Pay Dirt in The Old Pard Mine—Other News.

(Special to The Mirror.)

CHICAGO, June 26.

The bills this week: Grand Opera House, It Happened in Nordland; Illinois, Little Johnny Jones; Garrick, Woggle Bug; Chicago Opera House, Land of Nod; Studebaker, Mayor of Tokio; McVicker's, Sky Farm; Great Northern, Buster Brown; Columbus, stock in When Hearts Were True; Bijou, stock, with George Klimt and Alma Hearn, in Great Diamond Robbery; Avenue, May Hosmer Stock; People's, musical stock in Bocaccio.

An improved second act of The Land of Nod is to go on to-night at the Chicago Opera House. The Monday and Wednesday bargain 50-cent matinees have made a hit and people are turned away. Business during the week is reported good, especially at the week end.

"The Woggle Bug," book by L. Frank Baum from his Marvelous Land of Oz, music by Frederick Chapin, was produced at the Garrick last week Sunday, under the management of Henry Raeder. The general verdict seemed to be that the extravaganza could easily be made a notable success, having good music, interesting elements in the story, beautiful scenery and a good start on a fine array of chorus numbers. The material supplied in the lines and construction by Mr. Baum for the principals was so meagre as to almost drag the production to failure. It was twice as good as the Kafooselum book, which was one degree above zero. Time and again, in the first part of The Woggle Bug especially, the audience was saved from suffering by the music, and in one or two instances even good music could not save, the singer having no voice. The grace and lightness that should have predominated in the chorus numbers of this fairy extravaganza was marred by lugging in lumber. The chorus was burdened with all sorts of stuff to tote in and set up before using on the stage. They would set up some arbors, then caper through them, then take up their houses and go. This sort of thing was done so much that the audience began to expect a load whenever the chorus came. This innovation seems against the first principles and objects of the embellishment that a group of pretty girls is expected to give to dramatic entertainment. There are three acts and eight scenes, introduced by a prologue in pantomime with music. The adventures of the Bug, Jack Pumpkinhead, the Animated Sawhorse, and Tip, a boy who has been transformed from Princess of Oz, form the basis of the action. The prologue opens in a corn field on a moonlight night, and its chief incident is the creation of Pumpkinhead from a dummy figure, put together by Tip against a shock of corn. The stage darkens, after the Witch Mombi has sprinkled the dummy with "magic powder of life," the shock is turned, lights up, and the animated pumpkinheaded scarecrow-like figure walks forward, wobbling. The first scene of the first act is in a schoolroom, and the teacher discovers a woggle bug on the floor. He magnifies it on the wall to the size of a man, and it comes to life, under cover of dark stage. The second scene is outside the gate of the jeweled city, with Pumpkinhead and Tip asleep on the gate steps. Nearby is a sawhorse; after being sprinkled with the life powder it comes to life, and Pumpkinhead and Sawhorse have a comedy exit. The act concludes with an attack on the jeweled city by General Jinjur and an army of pretty women armed with hatpins two feet long. The batteries of the city discharge toy balloon cannon balls at the charming army, and an army officer says he is not afraid of any kind but high balls. Jinjur captures the jeweled city and its Regent, reduced to a chef, says he prefers the Simple Life. Prisoners, including the Bug, and Sawhorse, and Tip, escape, and are caught in a sandstorm. In the course of the storm it rains cats and dogs. The Fairy Maetta saves the fugitives, transports them to the field of chrysanthemums, and finally to her palace. The Bug falls in love with a black and yellow skirt. The comedy and romantic complications are hardly noticeable. The best numbers are "H. M. Woggle Bug, T. E.," for which Mr. Chapin has supplied just the right music with a particularly pleasing chorus, and which Fred Mace sings capitally. He gets many encores, though his costume fails to meet expectation and does not suggest the Bug distinctly. Other popular numbers are "There is a Lady Bug Waiting For Me," by Mace and chorus. This chorus is the best of the production. It is of Lady Bugs in black and yellow, with bug headpieces that are electric when the stage is darkened. The number suggests the keynote of the production. "Patty-cake," by Tip, Blanche Deyo, and the Regent, Sydney Deane, is brightly done, and again the pleasing work of the composer helps much. The hobgoblins song was spoiled by Phœbe Coyne, as Mombi, the witch, who did not seem to have the voice or temperament to deliver it, though she acted the part through the production fairly well. Mabel Hite, as a captain in Jinjur's army, played for laughs *a la* her Girl and Bandit part, but the author had not given her any such chances, and she didn't get on so well, though she succeeded with her imitations of women of various nationalities applying for places as servant girls. With other lesser hits she is doing as much, if not more, than anybody else to make the production go. Her dancing captured as usual. Blanche Deyo's dancing and thoroughly excellent performance of Tip was enthusiastically appreciated and encored. The "Jack o' Lantern" number was a hit, and Hal Godfrey of Bad Boy fame in vaudeville, made an individual hit with his eccentric dancing. His impersonation was undeveloped. In a part that seemed like a shadow of the Scarecrow, with the inevitable comparison with Fred Stone, and finally with a load of Baum lines, it was exceedingly hard to make headway. Eddie Cunningham did remarkably well with the Sawhorse, and got an unexpected number of laughs with the pantomime of this uncouth creation. Walter Smith was good as Dinah, the colored cook of the palace, and Sydney Bracy did the Professor (school teacher) well. Beatrice Mackenzie was a handsome General Jinjur, and delivered this pleasing part both vocally and dramatically in an enjoyable manner. The male chorus sang the "Household Brigade" (servants) well. The Jeweled City, painted by Thomas Moses, of Sosman and Landis, is a handsome set, as is also the rose bower from the same studio. The particular beauty of this scene won a special round of applause. A certain manager in town, after seeing The Bug, said it was all there, but not quite right, and that the little work required to make it right would produce one of the most valuable attractions before the public.

M. B. Raymond has made the rounds, watching closely all the new Chicago musical productions of the last month or two and getting hints for his Jack Horner next Spring, which he confidently predicts will be a revelation.

Messrs. Stair and Havlin were in town to see Lincoln Carter's new masterpiece, The Old Pard Mine, and both were at the Criterion the same night. I hear that, as a result, New York will have a chance to see that automobile-train race across the plains, during a long run at the Academy of Music. McVicker's, this city, is also understood to be listed for a run of The Old Pard Mine.

William H. Sherwood, of the Sis Hopkins staff and leading member of the Ancient History Club, was a very welcome visitor last week. He remained long enough in his home city to recall that there was a musical production at the Grand Opera House about twenty years ago, entitled The Mikado, which went well there. There was, he says, a very good musical attraction at Hooley's at the same time, and "Uncle Dick" was saying to his friends when they came into his office and doffed hats, "Now, you put your hat on or I won't talk to you." W. T. Carlton and Roland Reed were prominent in the Mikado company and Archie Mackenzie was on the door.

Engagements for Klimt and Gazzolo's companies next season include, for the Western On the Bridge at Midnight, Frank Weed, Vera Hamilton, Eva Lewis, W. H. Lewis, Ed Tallman, W. B. Fredericks, Catherine Crego, Mattie Edwards, Dan Reed as manager, Charles H. McKinney, treasurer, and I. Kent Cohn, agent; Eastern On the Bridge, Harold E. Cornell, Charles Leekins, Martha Shields, Carrie Lemoyne, Arthur Marshall, B. Shewbrook, Fred. Walton, manager, and George E. McDonald, agent; Big Hearted Jim, George Klimt, Earl Stirling, Herman Lester, Marie Nelson, Dolly Davis, Mr. and Mrs. Harry Garrity, J. Neil McLeod, W. H. Davis, Jessie Stevens, Cecil Owen, Frank Gazzolo, manager, and Mose Wolff, agent; Honest Hearts, Alma Hearn, Ed Kimball, Frank De Leon, Lawrence Williams, Julius Derrick, Josephine Fox, Pauline Maddern, Rose Bernard, Ralph Stewart, William Marble, Jr., manager, and Walter Meyers, agent.

Harry Keily, a widely known singer and entertainer, has been ill at his home here for several months with a complication of diseases. He will go South to Hampton, Va., this week.

Sky Farm has done a surprising business at McVickers'—that is, the management says it is doing much better than expected, with the heat and parks and Summer gardens in full blast. Tuesday night there was a big house, and Treasurer Harry Spoor had one of the liveliest sales and longest lines seen here in a long time. The play goes very well, having a good cast. Helen Douglas as the tomboy captures with cleverness, spirit and lots of good business, and Fred Burton's Tully is just as good in its way. Edward Gorman's Sleepy Jackson is as successful as ever. Ulric B. Collins as Nixon and Mac M. Barnes as Ben Breese are especially praiseworthy for strength and naturalness. Will Sheerer's hackman is good. Marie Boland is handsome and appealing as Marigold, and Pearl Landers is similarly excellent as Jonquil. Sarah McVicker is exceptionally good as the postmistress, though the part is good enough to lead her along a little. Anna Little is a satisfactory Abby. S. F. Cairns as Warren Breese and Leonard Ide as Wheaton Tuttle are up to requirements. The quartet made a hit.

The Isle of Spice had a full house Tuesday night, and went with its old-time rapid succession of hits, judging from the applause and encores.

Florence Townsend, who won the Kafoozelum Gold Medal by popular vote that declared her "Chicago's Champion Chorus Girl," has declined the honor of a speaking part, which was one of the rewards of the contest. She said: "I would sooner be a good chorus girl than become a bad actress."

Frances Kennedy, formerly a member of the choir of the Church of Our Lady of Sorrows, lately appearing in a minor role in The Isle of Bong Bong, will marry Fire Department Attorney Thomas J. Johnson the latter part of this month. She will remain on the stage for the present.

Caroline V. Mason, of The Land of Nod company, was married at the Auditorium Annex June 15, to Oatley Barrett Cockrum, general tax agent of the Lake Erie and Western Railroad, who is reputed to be wealthy. The bride is the daughter of Mr. and Mrs. Alvin Mason, 6325 Monroe Avenue, Chicago. The young couple left for New York, and a honeymoon trip to Europe, and on their return will reside at Indianapolis.

Olivette was fairly well sung, and received at the People's last week, William G. Stewart making an evidently popular impression with his comedy as Coquelicot. Daisy Thorne sang excellently as usual, and the duet of Olivette and Bathilde was beautifully done. It was redemanded. Beatrice Fisher, a young Chicago girl, just on the dramatic stage from the concert rostrum, sang Bathilde, revealing a pleasing voice. She also has some advantages of appearance. Sylvain Langlois was excellent as the Duke.

The James Boys in Missouri, after forty-six consecutive weeks of prosperity, closed at Pittsburgh Saturday week. Manager Frank Gazzolo says the play will be given a rest for at least a season.

The fiftieth Chicago performance of It Happened in Nordland is announced. It will take place at the Grand Theatre, July 3. Lew Fields has introduced a new song, "If I Only Owned A Navy of My Own," written by Gillespie and Howard. Charles K. Harris is publishing it. Lew Fields has removed the limit from his engagement, and is preparing to remain here until the regular season bids him return to New York. Both star and play are now established as favorites. Mrs. Fields, the little Fields, and their huge automobile have come for the Summer.

OTIS L. COLBURN.

BOSTON.

Kafoozlcum at the Tremont—Ben My Chree—The Earl and the Girl Breaking Records.

(Special to The Mirror.)

BOSTON, June 26.

One important change of bill and only one was made in Boston to-night when the Tremont put on its Summer show in the shape of Kafoozleum. John B. Schoeffel can thank his lucky stars that Will J. Block had this musical production, for it enables him to keep his house in the line of all the year around places of amusement. For a number of years Henry W. Savage has given the Tremont a new production each Spring, and long Summer runs were the profitable result. This year none was forthcoming, and, of course, Mr. Schoeffel could not expect to see Bostonians going all Summer to revivals of well-worn pieces. At just the right time Kafoozleum came up and as the energetic Mr. Block, who has hosts of friends here since his successful career at the Park a few seasons ago, has another production, The Geezer of Geck, in readiness for presentation when this shall fail to prove attractive, there is no reason why the Summer season should not prove on a par with those which have gone before. The piece has already been tried out in Chicago, and the performance to-night was brisk and lively in every respect. The cast is a strong one, including such favorites as Dave Lewis, Toby Lyons, Elfie Fay, and Albertine Benson.

For the third production of the Summer season of the Castle Square the new stock company presents Ben My Chree, which is one of the least familiar of the works of the late Wilson Barrett, so far as Boston audiences are concerned. The book from which it was dramatized was popular, and the actor-playwright once gave it a successful presentation here, which was recalled to mind to-night when Howell Hansel, Mary Hall, and the others of the company appeared to so great advantage.

The Showman's Daughter is the play of the week for the stock company at the Bowdoin Square, and is a distinct novelty for West End audiences, since it has never been given in Boston, although it has met with success in the cities of the West. It is an effective play, and there is a special bit of realism in the scene which presents the stage of a theatre with a rehearsal in progress. There was no make believe in the background of the Bowdoin Square as shown in that part of the play to-night.

Jack and the Beanstalk has proved the best liked work thus far presented by Adolphe Mayer's Summer company at the Empire, and the presentation may well compare with any that the extravaganza has ever had in this city. Ross Snow is droller than ever in his impersonation of the queen of the fairies, and Edith Yerrington makes a Jack every bit as artistic as Madge Lessing was with the original production. Dorothy Hunting also adds to the success and popularity won in The Belle of New York. Notwithstanding the success the run will be only for a fortnight, and The Telephone Girl will follow.

The Earl and the Girl certainly bids fair to break all records with musical productions at the Boston, for it has now reached its seventh week without any fall off in the interest, and the house is now open later in the Summer than it has been for years. The addition of the domino dancers has proved a popular feature, but nothing that has been added has caused half so much talk among playgoers as the swinging song, which is one of the best things in the whole production.

Charles J. Rich, acting manager of the Hollis, sailed for Europe last week on the *Canopic*, accompanied by Mrs. Rich and their daughter Phyllis. After a trip through Italy they will go to the Austrian Tyrol for a carriage drive with a party of friends, returning to Boston by way of Paris, London and Liverpool.

Mary Hall's return to Boston two years ago was made in Audrey, and it was so well liked that arrangements have been made for another revival at the Castle Square next week.

George W. Magee, of the Grand Opera House, has returned from a pleasure trip to the St. Lawrence River. He has selected Howard Hall in The Millionaire Detective for his opening attraction early in August.

There has been much curiosity as to which house would secure David Warfield in The Music Master, but the Boston seems to have obtained the play.

A portrait of Mary Sanders, executed on glass, has just been added to the art features in the foyer of the Castle Square.

Hap Ward will be one of the first stars to begin the rehearsals for the new season. His company will meet at the Globe, where his new play will be the opening attraction early in August. There will be several additions to the comic opera company at the Empire for the coming production of The Telephone Girl.

William E. Maguire, the musical director with Madame Schumann-Heink for the past season, has returned to this city and will spend the entire Summer here. He has hosts of friends here from the time when he was with the orchestra at the historic old Museum.

Flora J. Bowley, the young graduate from Smith College who made such a social stir when she went on the stage in the company supporting James K. Hackett, is the latest engagement for the stock company at the Castle Square, and will make her first appearance in Audrey.

Jack O'Brien, the comedian, saved a girl from drowning at Cohasset last week. She was going down for the second time when he went to her rescue.

The *Record* is authority for the statement that a subscription was recently taken up among the friends of H. C. Barnabee, for so long the comedian of the Bostonians, and sent to his relief in New York.

C. H. Pattee's will was admitted to probate last week, and it now looks as if there would be no contest over the document on the part of the relatives who did not get as much from the property as they had expected.

This promises to be one the liveliest excursion Summers that Boston has had in years. Paragon Park was the only one of the three great beach resorts pictured on paper in midwinter to materialize in midsummer, but the steamer routes are being extended and there is an unwonted rivalry which cannot fail to have an effect on Summer theatricals. There will be one less attraction after this week, as the Pop concerts close their season at Symphony Hall.

JAY BENTON.

ST. LOUIS.

Ten Summer Attractions—Even Drama Draws—Interesting Plans—Norton's Notes.

(Special to The Mirror.)

ST. LOUIS, June 26.

For this city the claim has often been made that it is the greatest Summer garden town on the map. Sometimes the claim has been disputed, but to set the matter at rest, once for all, here's the list of active out-of-door amusement enterprises and what they are offering the people who have to divert against the warm interludes of eventide in this part of the world. The names follow: The Tyrolean Alps, orchestra of fifty men, director, John Lund; Delmar Gardan, opera; Forest Park Highlands, vaudeville; Suburban Park, drama; West End Heights, stock; Empire, vaudeville; Hashagen's Park, vaudeville; Eclipse Park, stock; Mannion's, vaudeville; Koerner's Garden, Shakespeare. Count 'em! 10! Not little bits of places, but large, roomy affairs, with everything on a generous scale, except the beer in the steins, in which they do say there's too much foam in the good old Summer time. They have all begun to do well, too, now that the weather is of a kind to keep everybody out of doors at night, and the street car companies arrange schedules by which one can get home any time he pleases, and a little later, if desired.

New popularity seems to have come to Delmar Garden, where the crowds all last week were the largest since this year's opening. King Dodo was the attraction, and the company, more perhaps than the play, seemed to please. The old Lueders-Pixley affair looked positively new in the setting given it by Charles H. Jones, and Gus Weinburg, Edwin Clark, W. Herman West, Pearl Revare, Bessie Fairbairn, and last, not least, Eleanor Kent may be said to have struck the gait of popular favor. The Strollers went on at yesterday's matinee and filled the house to overflowing, the management making a good bid for favor in introducing Stella Tracey as the leading soubrette after her very successful appearance at the Garrick last season in The Royal Chef, which, according to Clark McAdams, she saved by singing "O'Reilly," and for which, according to the same authority, she should have been accorded the Carnegie medal for bravery in the face of danger; but the boon had to be denied her because Carnegie only promises libraries to St. Louis and must have something higher in the social scale than a chef.

At the Alps things are moving from good to better. The publicity the big place gets is the wonder of the press. Just now the new *Star-Chronicle* has turned its entire paper over to the Alps press department in the work of arranging a great school children's jollification for July 4. There are ninety and odd thousand school children to be reached. The chances are that all of them will know about the free ice cream, soda water, lemonade, pop corn, etc., long before the Fourth arrives. A point in favor of this undertaking is that the papers have all along written in support of a sane Fourth, a Fourth without noise and fireworks, and the Alps people will give their grounds to the youngsters in the afternoon only, hence those that are blown up in the morning cannot get in. This may have a trifling effect toward doing away with the cannon cracker, toy pistol and other savage nuisances with which the day, if it be a day at all, has been desecrated these many years. John Lund's orchestra of fifty is making commendable progress, and Mr. Hannerty, senior manager, is evolving "Hannerty ideas" on the slightest provocation. These, mostly in the line of photography and similar embellishment, are growing constantly in invention and advertising value.

Antony and Cleopatra, with Melbourne MacDowell, Ethel Fuller, and a capable company, is the bill at the Suburban from this time until some four weeks hence. Other Sardou plays will be put on later. MacDowell is the same large actor of former years, and derives good support from his company, notably Miss Fuller, who may be depended upon for the Summer to keep alive the memory of the great days of the great Fanny Davenport. Much attention is given to the dress of the big play, and the minor parts are in good hands. There is, in a word, some attempt at pretension in this venture, and likely as not it will strike the profitable chord.

Koerner's Gardens, phœnix-like, from its ashes of former conflagrations has swung into line once more; the Berkeley players, already alluded to in former dispatches, essaying Shakespeare in the southwestern part of town. A Midsummer Night's Dream was put on yesterday afternoon for one week. In the cast are Alfred Britton, Josephine Winters, Horace Lyndon, Frances Perley, Maurice Norman, Mabel Gillian, and Frank Wunderli. Changes in the garden, a new stage, and a disposition to profit by past exacting experiences will prevent the rehabilitation of the place from being regarded as a work of supererogation. Koerner's happens to be in a location where the surrounding population is more than ordinarily enthusiastic about shows of the kind to be offered. If Herr Koerner doesn't lose his nerve all may yet be well. Most of the company are of this city, and that should help some.

At the other end of town, at Mannion's, a good bill has been on view, consisting of the Marco Twins and others. Inhof and Corinne in a sketch, Sutton and Sutton in comedy acrobatics, Stoddard and Wilson in a musical turn, Nettie Fields in dance and song, Don and Mae Gordon on bicycles, and new views on the biograph are this week's offering.

Paul Conchas had them all going at Forest Park Highlands last week. The tremendous strength of this Kaiser's artillery juggler, no less than the evident risks he takes in tempting the fates to break him to pieces, are ingredients in a genuine vaudeville thriller. James J. Morton told his story about the man and the cigar-lighter with regular success all the week, and Snyder and Buckley, Cole Frances Bower, the Doherty Sisters, and the rest made it truly a prize-winning bill. Conchas remains another week. With him are Kelly and Violette, Redford and Winchester, the Five Columbians, Frederick and Burns, and new "personal" sketches on the biograph screen.

At the West End Heights Washburn's comedians are meeting with deserved success. Manager Washburn is an old-timer, who goes against the Summer game in St. Louis with a determination to get into the money there is in it and takes intelligent risks accordingly. The Three Hats proved a neat and amusing bill for the West Enders. The change to the society drama, A Wife's Peril, is likely to be just as effective. Loyal work is being done by the Washburn company, the young women being specially commended.

The Stanley Stock company at Eclipse Park is putting on 'Twixt Love and Duty. Ella Allen and Arthur Stanley head the cast. To-night's audience completely filled the big place.

The Crawford Theatre is to change its name to the Gayety next season, but there is no change in the already reported character of the entertainment which is to be robust burlesque.

Through the Board of Trade of Little Rock, Ark., comes the announcement that the Interstate Amusement Company, incorporated for $280,000 and composed of St. Louis men, will open its vaudeville circuit the coming season and that the Arkansas capital is to be represented by a new $60,000 house, to be

called the New Majestic. The new company was organised by H. F. McGarvie, president; R. E. Ricksen, T. R. McMechen, K. St. J. Hobiltzelle and others. Mr. McGarvie will be remembered as chief of exploitation of the World's Fair, and is a well-known amusement promoter. Mr. McMechen was formerly on the staff of the *Republic* and for a time "Censor of the Pike."

Something of a local sensation has cropped out in the more than surmise that Henry M. Blossom, Jr., and Alfred G. Robyn have disconnected their operatic art partnership, Blossom going over to Victor Herbert. The report here is that Herbert and Blossom are writing an opera for Fritzi Scheff, to be called The Modiste. The impression has always prevailed that there existed between Blossom and Robyn a sort of David and Jonathan arrangement which prevented either from doing anything without the knowledge of the other, and yet when Blossom was here last he breathed not a word of the change. When first we learned of the collaboration of the distinguished twain it was said that after the success of The Yankee Consul they were under a five-year agreement with Henry W. Savage, for whom they were to make a new opera each year. Mr. Blossom is reported to have written a piece for Thomas W. Ross, who starred so long in Blossom's Checkers. The new piece is called A Fair Exchange, and is to be produced by Charles W. Dillingham. John Lund, the Alps director, who brought Fritzi Scheff here last time, does not know anything about this new deal; he only remembers that a time he had with the swan-breasted prima donna who persisted in "singing sharp" night after night, beyond the power of Lund to cure by transpositional subterfuges or fugues of any kind.

The rival French *fête* societies have been at it all the week, and the approach of their holiday, coupled with the Morocco incident and the Kaiser's beetle-browed threat to La Belle France, is making all sorts of advertising for the two events. M. Karst is flooding the town with new pictures of the Hon. William Jennings Bryan, who is to be the orator of the day at the Alps on July 20. Mr. Bryan is working North through Texas, and is everywhere being greeted by increasing crowds. By the time he gets here the Alps will be over its Fourth of July school children's crush and the experience of those hours will come in handy in application to the problems of the Fall of the Bastile.

Wiring you finally of Gardens this trip, the names at the head of this dispatch do not by any means exhaust the city's Summer garden roster. There are dozens upon dozens of snug places hereabouts where the green tables and chairs are beautifully set off by the brown tanbark under foot, and the schmierkase and good beer that needs no Busch can be partaken of while listening to music, instrumental, vocal and mechanical. The Folk lid is all that bothers us, and despite our hopes the "mattock and wrenching iron" to lift it have not yet been discovered. But we live in hope. The Summer is not over, neither is all the common sense of law and order resident in the cerebrum of Joseph Wingate Folk.

J. A. NORTON.

WASHINGTON.

Stock Companies Popular—Rain Stopped the Al Fresco Shakespeare—Notes.

(Special to The Mirror.)

WASHINGTON, June 26.

Henry Arthur Jones' comedy, The Whitewashing of Julia, is the attractive bill for the seventh week of the very successful Columbia Theatre Stock season. As usual, the performance was most complete and satisfactory, and another large opening attendance was strong in praise of this favorite company. Guy Standing and Charlotte Walker sustained with their customary artistic ability the difficult leading roles, and the all-round excellent support merited the appreciative approval they received. Fuller Mellish, a popular member, on his closing with the company was tendered a testimonial benefit the concluding performance of Betsy on Saturday night. It made a substantial recognition.

Shakespearean open air performances of As You Like It, Twelfth Night, and The Merchant of Venice were artistically presented by the Sylvan Players, headed by Alida Cortelyou and Sidney Herbert. There is a perfect company of assistant Shakespearean associates that includes Frank Andrews, George Le Soir, George Irving, Charles Bowser, Edwin Hallett, Richard Tabor, Harold Heaton, Ernest Glendenning, Edwin Howard, Vincent Hare, Seymour Stratton, Jane Wheatley, June Hoyt, and Mary Faber. It continues for another week on the grounds at Connecticut Avenue and Woodley Lane, by urgent request. The almost continuous rainy weather of the past week spoiled all the performances after Tuesday night. The weather interference was much regretted, as the thoroughly legitimately praiseworthy presentments had become a subject of wide discussion, and the week would have been a continuation of the big attendance of the earlier presentations. The spot selected for these performances could not have been bettered—half way down a sloping hill, where four majestic oaks spread to a wondrous height their overhanging branches to shield and shade from the sun's rays and Summer heat. The stage was masked in with shrubbery and foliage. Above in amphitheatre construction the seating arrangement was made in sectional aisles with folding chairs, fronted by four private boxes, upon either end of which calcium tanks with colored screens gave the requisite light. It was the best arrangement for this class of entertainment yet devised, and T. Arthur Smith, the director of the ticket agency that handles all special matter, can be given full credit for the clever theatrical picture, for he was two days on the still hunt for the grounds engaged. The Taming of the Shrew will be added to the current week's bill. Next week the company plays Asbury Park, N. J., for a season.

Prof. Y. Yamashita, instructor of the United States Naval Academy, assisted by Madame Fude Yamashita and a corps of experts, will illustrate, under prominent patronage, "Judo," the modern Japanese art of physical culture and self-defense, at the Lafayette Square Theatre June 30. Saburo Koshiba will give at the same time an illustrated lecture on the Japanese-Russian War.

Professor Yamashita numbers among his pupils President Roosevelt, his two sons, Theodore, Jr., and Archibald, and others prominent socially.

George A. Bentley again scored a hit in the comedy role of Koko in the Katie V. Wilson successful repetition of the opera of Mikado that was given for a charitable purpose at the Lafayette Square Friday night.

There are no indications of anything in prospect for the Churchill vaudeville enterprise at the Empire Theatre next season. Previous to any one opening the house, alterations to conform with the building laws of the District will have to be completed before a license and permit will be granted.

JOHN T. WARDE.

PHILADELPHIA.

Drama Suffers Heat Prostration—Parks and Atlantic Popular—Lyric Building.

(Special to The Mirror.)

PHILADELPHIA, June 26.

The hot weather of the past week settled the fate of indoor amusements, and for the next two months theatricals in the Quaker City will be at a standstill.

Simple Simon Simple, after a six weeks' run at the Park Theatre, closed the season July 1. It is more than likely that it will shortly be presented at Atlantic City, to keep the organization intact for the coming season.

It was the last week of the season of the Forepaugh Theatre Stock company, presenting Mam'selle, with Jordan and White, acrobatic song and dance artists, as an added feature. The season has been profitable. The company for next season has not yet been engaged.

After July 1 Keith's New Theatre and Lyceum, devoted to vaudeville, will be the only houses to remain open.

Keith's New Theatre attractions for week of June 26 are May Vokes, Charles Guyer and Nellie O'Neil, Emma Francis, Four Avalos, McPhee and Hill, Three Hickman Brothers, Barry and Wolford, Tom Moore, Will Rogers, Hoey and Lee, Arminto and Burke, J. Warren Keane, Herbert Lloyd, and biograph.

The Lyceum Theatre, with stock under title of French Folly Burlesquers. The features of the week's programme are Dolly Bertram, John Conley, James Fuller, Billy Hart, and a large array of pretty maidens. Manager John G. Jermon will have two burlesque shows in the wheel of the Eastern circuit for the coming season.

J. Fred Zimmerman and wife and Samuel F. Nixon sailed last week for Europe for a Summer vacation, to return the middle of September.

Lincoln Park, on the Delaware River, opens July 1. Vaudeville features and balloon ascensions by Professor Jewell are the announcements.

At the various parks the musical attractions continue unchanged. They have big programmes and crowded patronage.

Atlantic City already contains many professional people seeing the sights and regaining spirits. At the Savoy Theatre Nellie Beaumont is doing the Serio-Comic Governess. Thomas W. Ross, Nat C. Wills, Elfie Fay, Dave Conroy, Al. Fields, Arthur Williams, Charles Grapewin, Annie Chance, Major Laird, Jack Sydell, Joe Herman, and an army of vaudeville artists patronize the boardwalk.

The new Lyric Theatre (corner Broad and Cherry streets), now nearing completion, and to be opened the middle of September, will prove a genuine surprise to our theatregoers. It is strictly fire proof, with every modern, up-to-date contrivance for comfort, elegance, and safety. The attractions for the season, when announced, will be a sure guarantee for its success.

S. FERNBERGER.

CINCINNATI.

Ben Greet's Players in Shakespeare—Duss' Band—Opera at the Park.

(Special to The Mirror.)

CINCINNATI, June 26.

By far the most interesting of recent happenings was the appearance June 23 and 24 of Ben Greet's Players on the University Campus in As You Like It, Twelfth Night, Two Gentlemen of Verona and The Midsummer Night's Dream. Inclement weather compelled a hurried change indoors for one performance and somewhat marred its success, but those given in the open proved unqualified successes.

Ellery's Band closed a long and prosperous engagement at the Zoo 23, and is followed by Duss and his band, who remain till July 15.

The Chester Park Opera company appears this week in The Mocking Bird, which proved a great favorite at the park last season. The Lady Slavey follows.

H. A. SUTTON.

PITTSBURGH.

Elks to Give a Minstrel Benefit—The Mikado at the Nixon.

(Special to The Mirror.)

PITTSBURGH, June 26.

The Mikado is the bill at the Nixon this week, by the W. I. Carleton Opera company. Next week The Bohemian Girl will be the bill. The business last week was fair.

B. P. O. Elks, Lodge No. 11, will give its annual Minstrel Benefit Show to-morrow night at the Gayety, under the direction of J. P. Dunlevy. The advance sale is very large.

ALBERT S. L. HEWES.

BALTIMORE.

Light Attractions—Electric Park Popular.

(Special to The Mirror.)

BALTIMORE, June 26.

The attraction at Electric Park this week proved to be the best thus far this season. The Magnini family, in the sensational comedy novelty act, The Musical Barbers, has won much favor. Helen Lee, "the Southern nightingale," was well received, as also were the Three Carrolls. The performance of Delila and Sansons proved very clever.

HAROLD RUTLEDGE.

ENGAGEMENTS.

For the Roth-Moore Stock company: S. A. Arnold, manager; Will Reardon, advance representative; Palmer Moore, David Elwyn, Jack Westerman, Frederick Hory, O. E. Covert, George Smithfield, A. W. Schader, Cary Faut, American Macs, Katherine Roth, Ray Elwyn, Louise Potter, and Josie Gerrish.

Through the Matt Grau Agency: Edith Decker, prima donna; Hattie Arnold, character, and chorus of thirty, for Broadhurst and Currie; Edgar Begley, comedian; Charles Stickney, musical director, and Leonora Robertson, for San Toy; Frank Tannehill, for Kafoozlum company, as stage-manager; Lloyd Moore, as musical director for Melville B. Raymond; Treavor Carwell, as musical director for Yorke and Adams; Power Brothers and Matilda Preville, for Florence Bindley company; Burt Haverly, for Frank Howe, Jr.; Elsie Baird, for Marriage of Kitty company; Eleanor Kinsey, for Mummy and the Humming Bird; Rhea Bacon, for Hazel Kirke; Agnes Mapa, for Marriage of Kitty company; Frank Ranger, Charles Burbridge, Lee White, and Adelaide Fitz Allen, for Paul Gilmore company; Max Goodman, for Dreamland; Adile Dunant, for Lewis Morrison company.

Mr. and Mrs. Harrington Reynolds (Blanche Douglas), by Lander De Cordova, for important leading parts in the big scenic production, The Shadow Behind the Throne, for next season.

THE STAGE IN AUSTRALIA.

Many and Varied Offerings—The Lyceum Dark Forever—American Favorites—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. WALES, AUSTRALIA, May 29.

The bills are: Her Majesty's Theatre, J. C. Williamson's Comic Opera company in The Cingalee; Theatre Royal, J. C. Williamson's company in a revival of The Silver King; Palace Theatre, William Anderson's company in The Female Swindler; Criterion Theatre, George Stephenson's company in Bill Adams; Tivoli Theatre, Harry Rickards' Vaudeville and Specialty company; Queen's Hall, Frank M. Clark's New Folly company; Lyceum Theatre, closed; Circuses, Wirth's and Fitzgerald's, under canvas.

From the above you will see that we are being well catered to, be our tastes many. The Lyceum is the only playhouse closed—closed never more to open its doors to a brightly frocked bevy of first-nighters. The property has been purchased by a wealthy and respected Sydney merchant much given to the support of religion, and it is understood to be the new owner's intention to open the theatre on the lines of the London Exeter Hall. During its brief existence the Lyceum, which was one of the youngest and largest of our theatres, has had many vicissitudes. Originally opened by J. C. Williamson, who for a while made it his Sydney headquarters, it has since sheltered many well-known artists and combinations. Without reference to notes, I call to mind Mrs. James Brown-Potter and Kyrle Bellew, the London Gaiety companies, including E. J. Lonnen, Alice Leamar, Alice Lethbridge, Louis Bradfield, Bobby Courtneidge, Decima Moore, and Grace Palotta. Hoyt's A Trip to China Town there spelt success, and McMahon's venture with Morocco Bound the reverse. Artists and companies too numerous to quote will remember with varying feelings the now defunct Lyceum.

The Cingalee, beautifully staged and well interpreted, could hardly fail to catch on, and such is the case. Margaret Thomas makes a captivating little Cingalee, and George Laurie's drolleries as Chambaddy Ram are more mirth provoking than ever. One can always tell when this comedian makes his entrance by the spontaneous ripple of merriment which his appearance evokes. Haigh Jackson and Connie Milne, who has taken Rose Musgrove's place during the latter's enforced absence in hospital with typhoid, are due for special mention.

On Saturday the Royal Comics gave a very successful matinee in aid of their Sick Fund, Floradora and selections from The Cingalee and Orchid proving an attractive bill.

The revival of The Silver King, by the Knight-Jeffries company at the Theatre Royal, naturally recalls to mind the many performances of this fine play we have already had in Sydney. Two of the finest Wilfred Denvers have crossed the Rubicon—Wilson Barrett and Scot Inglis. Julius Knight, who is also stricken down with typhoid, is out of the cast and consequently the principal role falls to Harry Plimmer, whom the writer has more often seen as the Spider. He acquits himself well as Denver, and Maud Jeffries mak. a sweet Nellie.

Kara, the well-known juggler, recently appearing here under Rickards' management, has been under an operation for appendicitis. When sufficiently recovered, he and his wife, Mademoiselle Guerra, will return to Paris.

Maas, the young mail boat officer who recently was married to Noni Rickards, has been appointed one of pa-in-law's managers at, it is said, a retainer of £500 per annum. Truly more remunerative than the seafaring life he has given up. Harry Rickards at the wedding breakfast was led to reminiscence and recalled the day (no, not the date) of Noni's birth, at which time, he stated, he had but £5 between him and the cold, cold world. He did not state how many ciphers he had since put after the original "five," but they must be many.

Leon Caron, who for many years has wielded the conductor's baton over J. C. Williamson's principal orchestras and is also a composer of some local note, has been forced through ill health to abandon his position.

News is at hand from London of the death there from consumption of the young Australian contralto, Constance Evelyn. She was at one time a member of Wilson Barrett's Sign of the Cross company, and also appeared in The Country Girl at Daly's Theatre.

Harvie K. Chambers, the author of Abigail, that was produced at the Savoy, New York, was at one time a journalist of this city, and is a brother of Haddon Chambers.

John F. Sheridan (Widow O'Brien) and his company are busy rehearsing King Dodo for production at the Sydney Criterion.

Harry Rickards is off to England again, and is leaving his lately married daughter, Noni (Mrs. Maas) in charge of his beautiful Sydney home, "Canonbury," which cost the said Harry considerably over £20,000.

The Brough-Fleming company has struck oil in Western Australia. Robert Brough is happily recovered from his illness and back in harness.

The Australian tour of the Van Biene company ends in August.

George Musgrove is off to 'Frisco, and will pick up the Nellie Stewart company, at present in New Zealand, in time to pilot them back to the Australian Continent.

The Stephenson company, at present at the Criterion, is booked for the Melbourne Princess' at the close of Tittell Brune's season.

The Comic Opera company at the finish of their present Sydney season will go to Adelaide.

J. C. Williamson's Bio-Tableau is in Tasmania.

Ben Wheeler, the South African manager, is wending his way to Australia.

J. W. Winton is due at the Sydney Tivoli, having finished his season at Rickards' Melbourne Hall.

MELBOURNE, May 27.

At the Melbourne theatres the bills are: Her Majesty's Theatre, Andrew Mack in Boucicault's Arrah Na Pogue; Princess' Theatre, Tittell Brune in Romeo and Juliet, to be followed by The Second Mrs. Tanqueray; Theatre Royal, Bland Holt and company in One of the Best; Opera House, Harry Rickards' Vaudeville company.

Andrew Mack, as Shaun of the Post, has scored another success in the Victorian capital, and his forthcoming Sydney season is being looked forward to by lovers of the Irish drama.

Tittell Brune's season at the Princess' is drawing to a close. A New Zealand tour is to follow. Sunday has proved her trump card. In the production of Mrs. Tanqueray Albert Grau (who has recently married a well-to-do Melbourne widow) will resume the part of Cayley Drummbe, played by him when the play was first staged in London.

Little Tich has proved a strong draw at Rickards' Opera House, and his Australian tour has, by arrangement with his London managers, been prolonged.

E. NEWTON DALY.

BOOKS AND MAGAZINES.

A WOMAN'S CONFESSIONAL. By Helena Woljeska. Life Publishing Company.

The epigrams of which this little book is made up are clever in themselves, and they reveal very frankly the workings of a woman's mind on subjects which women rarely discuss and about which they tell the truth more rarely. The real thoughts and beliefs of this woman may not thoroughly meet the approval of the more conventional and straight-laced of her sex, but all women will find them interesting through their very frankness. Their cleverness of expression and marked originality are bound to attract the attention of men and women alike. The epigrams are extracts from the journal of a woman who was born of a distinguished family in Vienna. Her life is carried from here to the western part of America and through various vicissitudes of studio life in one of the larger cities, presumably New York. The book reveals her inmost thoughts, some bitter, some loving, some sad, but all carrying with them intrinsic evidence of their verity. "A Woman's Confessional" is a unique little book in its make-up, being printed throughout in purple ink, the cover a light mauve and the inside pages an agreeable shade of yellow.

Articles of interest to members of the profession in the July magazines are: "The Passing of Joseph Jefferson," by R. W. G., in the *Century*; "Human Need of Coney Island," by Richard Le Gallienne, in the *Cosmopolitan*; "Bertha Kalish, the Yiddish Actress," by Wetter Bynner; "D'Annunzio's Latest Tragedy," by Raffaele Simboli; "Hiawatha Played by Real Indians," by H. Hall; "The Modern German Drama," by Edward S. Meyer; "Is Oscar Wilde Living or Dead?" by George S. Viereck, in the *Critic*; "First Aid to the Injured," by Dr. E. E. Walker, in *St. Nicholas*; "Henrik Ibsen, Poet and Philosopher," by Amelia von Ende, in the *Craftsman*; "How Six Girls had a Jolly Summer," and "Ten Dollars a Week Enough for Two," in the *Ladies' Home Journal*; "The Little Ballet Dancers," by Ludovic Halévy, in *Tales*; "What Every Wage Earner Should Know About Banking," by Henry Clews, and "The Amateur Stage," by Arthur Dudley Hall, in *Smith's Magazine*; "Country Life in the City," by Henry H. Lewis; "Some Dramas of the Day," by Acton Davies, in *The Red Book*; "Planning a Country Place of One Acre," by I. G. Tabor, in *Country Life*; "The Players," by Hartley Davis, in *Everybody's*; "A Dress Rehearsal," by Harold McGrath, in *Smart Set*; "A Garden Worth a Hundred Dollars," by Charles A. Hartley, in the *Garden Magazine*; "House of Norman Hapgood," in *Architectural Record*.

Munsey's for July has a cleverly written and well illustrated article on the Lambs' Club, by Clay M. Greene, who is conversant with what he is writing about. "The Stage," the monthly department, is devoted to the annual review of the past dramatic year.

Hartley Davis has an interesting review of the dramatic season in New York in *Everybody's Magazine* for July, illustrated with colored plates of prominent players.

H. B. Irving had an interesting article in the *Fortnightly* for May on "The Calling of the Actor," and A. F. Stull in *Lippincott's* for March had an essay, "Where Famous Actors Learned Their Art."

CUES.

Mitchell W. Greenwall, son of Phil W. Greenwall, manager of the Greenwall Opera House, Fort Worth, Texas, was married June 15 to Nellie Potishman. The ceremony was performed at the Temple, Rabbi Joseph Jasin officiating. Mr. and Mrs. Greenwall left the following Saturday for an extended trip over the southern portions of the State, visiting Marlin, Waco, Houston, San Antonio and Galveston. They will return to Fort Worth and will be at home at the Delaware Hotel after July 15.

D. L. Williamson, manager of the Cairo Opera House, Cairo, Ill., has leased the exclusive rights to Polly Primrose from Paul Welstach, the author, and will star Carol Neden in the name part. Miss Neden will be remembered as the Bonita in the No. 1 Arizona company. Before last season Miss Neden worked in stock with the Boyle at Nashville, the Hopkins company of Memphis, the Vendome stock company of Nashville, and the Neden company at the Lafayette Theatre, Washington, D. C.

Klaw and Erlanger have acquired the American rights of The Spring Chicken.

Marc Klaw, now in London, has completed arrangements with Marion Crawford for the production of his new romantic play founded on his novel, "Zoroaster," to be presented next season.

Ed H. Lester, who has been with Sullivan, Harris and Woods for the past four seasons, and who was assistant manager of Koster and Bial's Music Hall some years ago, has signed for next season with B. E. Forrester, to manage one of his musical attractions.

Veronique will be produced in New York Nov. 14. Ruth Vincent is expected to play the title part. A number of the same cast now playing at the Apollo Theatre in London will come, and Mr. George Edwardes will accompany his company to see the comic opera safely started.

Madison Corey has obtained the rights of The Sultan of Sulu and Peggy from Paris, and will take the two attractions to the Western coast.

Charles Frohman has secured The Heart of the Sparrow, a French comedy. It was recently produced in Paris under the title of Le Cœur de Moineau. He will produce it at a prominent London theatre in September, with Le Duel and La Belle Marseillaise.

Selmar Romaine, genteel heavy man.

The charm of her smile is in her pretty teeth. Sensible girls know the value of

SOZODONT

Liquid, Powder or Paste.

WANTED

Versatile actress of experience and reputation to invest and be starred in recent New York success. Going on tour.

RESPONSIBLE, care *Mirror*.

Small nicely furnished office

For rent for two months only. Possession immediately. Room 36, Mirror Building.

H. C. B., late of Hammersmith.

Will he write to us to-day, business of the utmost importance, who is seriously ill? Charles, England.

LOLA MONTEZ.

Career of a Woman Who Ruled a King and Defied the Church.

In conversing with a gentleman some time back on the celebrities I had met he happened to mention the name of the remarkable woman whose name heads this article.

"I thought," said I, "that the average reader to-day could tell you all about her." "No," said he. "He could tell you that such a woman lived during the early fifties; that she made a great noise in the world, and possibly there might be a few could tell you that she was the favorite of old King Louis of Bavaria; that his scandalous conduct excited the ire of the church, of which he was a very prominent figure, and that the Jesuits had made war upon this adventuress (as they termed her), and she in her anger toward the Jesuits had invoked the aid of the students of Munich, who were always ready for a lark, especially if it concerned a pretty woman against the black frocks, as the priests were termed. All this and more were related in the columns of the press during the years 1848 to 1850."

My first meeting with Lola took place in the American Theatre, Sansome Street, San Francisco. News of her arrival had been given, and the street in front of the Russ House was filled with sightseers, all determined to catch a glimpse of the woman who could defy the cabinet of old King Louis, the police of Munich, and, what was more powerful still, the Jesuits, who were the keeps of the King's conscience as well as protectors of morality in the Bavarian capital. She had appeared in the old Broadway Theatre in a play called Lola Montez in Bavaria, written expressly to show the horrible side of her traducers (as she called them) and the wonderful charms of a beautiful woman who it pleased Heaven to direct to the benighted Bavarians to release their King from the thraldom the church, by the machinations of the Jesuits, had thrown around poor old Louis, not forgetting the chivalric action of the students in flocking to her side and under her banner, swearing to die in defending her against the world in arms. All this rot and enough more buncombe to make a half dozen plays were pitchforked into Lola Montez in Bavaria.

Of course when she arrived in San Francisco there was a race between Tom Maguire and John Lewis Baker to the Russ House to see who could get her to put her name to a contract. She had the privilege to make her own terms. She selected the American, under John Baker, as the fortunate one, nor was she anyways modest about the terms, but Baker had to swallow the pill Lola offered.

The eventful day for rehearsal came. I remember I was cast for the leader of the students in Barbaroux. The old King Louis was given to Lambert Beattie, who was known better by the name of Lam, but when roused he was anything but a lamb; a lion would be nearer to it. As the clock struck ten a carriage rolled up to the back door of the American, which, by the way, I think was the only real carriage in 'Frisco, and as the door opened we caught a glimpse of the creature whose name was on the lips of nearly the entire population of San Francisco. As she descended from the carriage she beckoned to a man dressed in the most fashionable garments that were even seen in 'Frisco up to that date. He was a foreigner, with waxed mustache, smiling grimaces, and arms working like a windmill as he talked. Lola herself had between her dainty fingers a cigarette, the first I ever saw a woman smoking.

Escorted by the foreign friend she entered the building, the two chattering away like a pair of jackdaws. Seating herself by the prompt light she beckoned her foreign friend to seat himself beside her. Baker objected, as it was the rule, he said, that no strangers be allowed on the stage to interrupt the rehearsal. Lola leaped to her feet like a wounded tigress.

"What!" she exclaimed. "My friend insulted! The play cannot go on until an apology to my friend is given."

Baker was made of sterner stuff than she supposed he was, and he pointed the fellow off. The foreign count or marquis left the stage for the wings, glaring at Baker and threatening vengeance in a subdued tone. We all took our cue from the action of Baker, and it was tacitly resolved we would stand no foreign airs, now that Baker had broken the ice. As the rehearsal proceeded her interruptions were numerous, but no attention was paid to them. That the clouds were gathering for a storm we all foresaw, and the feather which broke the camel's back was laid there by Lam Beattie. But first let me give you an insight into Lam's character: He was originally one of the members of the old Hibernian Engine company in Philadelphia, a congregation of the toughest element the Quaker City sent to golden days of "49." At home they were called "blood tubs," and woe betide the man who strove to convince them in an argument by blows. The "blood tubs" were particularly down on foreigners of any nationality. Lam in moments of his greatest anger and the danger that followed would put on a sardonic smile and give vent to his anger with a sneer and a particularly offensive epithet. As he was called in the second act he approached Lola with a devil may care swagger and asked her how this old buffer was dressed.

"What did you say? Repeat that question," said Lola, rising.

"I asked you how am I to dress his niba."

"Whom do you mean, sir?"

"I mean," said Lam, "his royal nobs; the part I am to play. What does the old duffer wear? Modern or the other thing, eh?"

"Duffer?" said the exasperated Lola. "Do you know you are speaking of my friend the King of Bavaria? Have you no reverence for his royal station, sir?"

"Not a damn bit. I want to know how I am to dress him, that's all."

"Silence, sir!" said the lover of old Louis, "or I'll horsewhip you."

There is where Lola struck a snag. Her foreign friend advanced. Lam pointed his finger and said: "Say, if you come any nearer me you'll never eat macaroni nor drink sour wine again."

"I will horsewhip you before these people!" said Lola.

"I advise you not to attempt it, or it may cost you—well, don't do it, please. I hate to quarrel with a woman; so let's go on. It is getting late."

This was one of the incidents of that rehearsal. We all had a taste of her insolence, but it reformed her. Every rehearsal after that she was as humble as a beggar. Aside from her petted faults the woman really had a good heart and her charity was unbounded. Money she did not value. From her action she seemed to have adopted the motto of "A short life, but a merry one." I always thought there was a taint of madness in her.

I was engaged to accompany her through the mines in a company she had selected, and one day at her hotel the door was opened by an elderly gentleman, who rushed to her and taking her in his arms saluted her with a kiss and a salutation of "How are you, Lizzie? I am glad to see you! How well you are looking!" After he had gone she told us the old man knew her as a child and was a great friend of her father. We met the old man after and learned her early history. Her real name was Gilbert—Lizzie Gilbert. Her father was a North of Ireland gentleman, he said, and Lizzie had run away with a young lieutenant of the army named Heald, from whom she separated, and at the age of sixteen went to Madrid, learned the language, and dancing as well. From there as a dancer she was engaged for the ballet in the Munich Opera House, Bavaria, where she caught the fancy of the old King, who became her slave. Her history from that time to the day she escaped across the border is known from the press of that day. She made her way to England and engaged for the ballet in London, but her dancing was so bad that she made a lamentable failure. Poor old Louis was glad to hush up the scandal and to bestow not only large sums of money on her, but a title as well, and she was known after quitting Bavaria as the "Countess of Lanzfelt."

After arriving in New York she dropped the title of Countess of Lanzfelt and announced herself as plain Lola Montez, the name she originally adopted in Madrid.

She played with us at an enormous business and was guyed every night, especially in her dance called the "spider dance." It was an imitation of the famous La Tarantula as danced by Fanny Ellsler and others, and the comical manner of shaking the supposed spider from her skirts only provoked a laugh, and she would be greeted by shouts from the audience and remarks of "There he is! missus!" "Higher up!" "Now you got him!" "Soak him!" Then Lola would stop, advance to the footlights and glare at the audience, and some irreverent rogue would shout, "Oh, she's mad! Don't you see the blood in her eye?" Poor woman; we all began to pity her, and, in the language of to-day, she dropped on herself.

During her stay in San Francisco her companions were men, and one of them, a journalist named Pat Hull, became her husband. The union was of short duration and ended when she made arrangements for a tour of the mines, playing short engagements on her way thither in Sacramento, Stockton, and San José.

On arriving at Grass Valley she paid off her company and determined to pass the remainder of her days in that delightful mountain town among the honest miners. She adopted their garb and mode of life, and her log cabin on the hillside was the meeting place after the day's toil of nearly all the diggers in the famous gold field of 1853. Chance made her the arbiter of the workmen in their disputes over the boundary lines of the mining claims for miles around. Two men disputing over a claim, to prevent the shedding of blood agreed to leave the verdict with the woman on the hill above. Lola's verdict was so just that ever after she was the judge as to the owner and the trespasser in like disputes. Some hunter in the Sierras gave her as a present a young grizzly cub, which shared her meals at table and her couch at night. Bruin grew rapidly, not only in size, but in friendship with her visitors, and woe betide the stranger or disgruntled client who refused to be guided by her opinion. She could make him scamper down the hill with bruin after him at a two-forty gait.

After a sojourn of nearly a year at Grass Valley her funds began to get lower. Some one advised her that a fortune awaited her in Australia, and a young chap from the East named Follett, whom I had engaged in Marysville to play walking gentlemen, thought he would like to visit Australia and sought an engagement with her. She liked his address, for Follett was not only a ripe scholar, but a perfect gentleman as well. Their visit to Australia was such a failure that she found it difficult to raise the money to bring her company back to San Francisco. Lola, with all her foibles, was the soul of honor. She could not do a mean act, and to leave the company 8,000 miles from home, penniless, was an act she could not do. Sooner than that she would share their fate. The money she obtained from some source, and they embarked for the land of gold.

On the way down she lived a new existence. Thrown daily, hourly, in the company of Follett, she for the first time in her erratic career loved a man. She affected to love her young husband Heald, but it was only a sentimental passion of a few weeks. Her attachment for the old Bavarian King was solely for revenue. Her marriage to Pat Hull she never could explain, and often laughed at the mad act. But her deep seated passion for Follett was sincere. Off the Fiji Islands a terrific shriek one morning was heard on board the vessel and everybody rushed on deck, and there lay poor Lola in a swoon, and when revived she pointed to the ocean and with a heart rending cry she said, "There! There! Quick, before it is too late!"

All the listeners knew who she meant, for they had observed their spooning since leaving Australia. On searching for Follett their fears were realized. Poor Follett had found a grave in the Pacific's depths. During the rest of the passage she was in a state of delirium and despair and on arriving at San Francisco some friends aided her wants, but the aid was of short duration. To return to her professional duties again was out of the question. Her mind was distracted; there was no opening for her in any of the theatres, and Follett's death only added to the managers' hatred of her, for Follett was a universal favorite with them all.

She left San Francisco for New York and on her arrival there sought out old friends, but we know what that means. She had no favors to offer then, and they had no sympathy or aid for her now. In this trouble she thought of an old friend of her father, one John Buchanan, a florist in Flushing. To him she told her story, and the good man took her into his house and treated her as one of the family. But the woman whose beauty had brought a King to her feet could not be content to pine away a weary existence in a humble cottage among strangers. Her spirits were broken, and she gave up the fight, and when disease had set in her thoughts turned away from the cold, uncharitable world to higher longings. She asked for the ministrations and solace of religion from one of the most prominent ministers of the Episcopal Church. I think it was Dr. Osgood. I read his remarks on her sickness and death. He told of her distaste of this world and its follies, of her hopes of forgiveness for any human frailties, and with a consoling smile she passed away. A greater penitent, he said, he never met.

About ten years ago, in passing through Centre Street, in a saloon called the Curio, I saw a full length portrait of her, a remarkable likeness. About to enter the saloon a few days after I found the door locked, and inquiring of a man as to who had carted away the curios and pictures, he informed me they had been taken to Brewer George Ringler, who had a mortgage on the saloon and had forclosed it. That full length portrait should be in the picture gallery of the Museum in Central Park.

Lola Montez's grave, to any one curious to see it, can be found in Greenwood by asking the superintendent to point out the resting place of Lola Montez, or, as the tombstone reads, Lizzie Gilbert. J. J. MCCLOSKEY.

IN SUMMER PLACES.

Daniel Sully, among his many other business interests in the Summer, is judge of the Kingston Driving Association, and acted at the meeting on Decoration Day.

A. Byron Beasley having terminated his engagement as leading man with the Florence Stone and Ferris Stock company of San Francisco, will spend the Summer with his wife at New Ringgold, Pa.

Henry B. Harris, manager of the Hudson Theatre, with his wife and a few friends, left June 22 for a ten days' sojourn at Mountain Lake Camp, New Hampshire, owned by his father, William Harris.

John P. Meakin, of Salt Lake City, Utah, a well known fraternal lecturer and dramatic reader, is in New York visiting his son, Charles W. Meakin.

George Conway and his wife, Lizzie Conway, sail for Europe July 1 for a two months' tour. Lizzie Conway has been engaged by David Belasco for Mrs. Leslie Carter's company next season. George Conway will be the acting manager for Ben Hendricks.

Pauline and Maude Baxter are spending the Summer at their cottage in Wrentham, Mass.

Mr. and Mrs. Charles F. Newsom (Josephine Fisher) are at Asbury Park, N. J., for the Summer.

Henry C. Mortimer, last season leading man with Mildred Holland, has taken a cottage on the short of Wolf Lake, Michigan, for the Summer, and reports excellent boating and bathing. He will return to New York in August.

Mr. and Mrs. Albert McGuckin (Lucille Saunders) will spend their Summer vacation in Vineyard Haven, Mass.

Mr. and Mrs. Fred Mower are spending their vacation at Swampscott, Mass.

Mr. and Mrs. Maurice Freeman, Mr. and Mrs. Paul Scott and Charles F. Dittmar, are guests for the Summer at the Freeman cottage, Nadine, at Jamaica Bay, Long Island. Mr. Freeman has purchased a naphtha launch in which daily trips are made to all points on Long Island. A lawn concert is being arranged at which Mr. Scott will introduce a novelty musical act.

Mrs. Dora Lewis is Summering with her friend, Mrs. John Drew, at East Hampton, L. I.

Mr. and Mrs. Leander de Cordova (Ethel Blande) are spending the Summer at their cottage, "The Shadow," at Northport, Me. Mr. de Cordova will return in time to superintend rehearsals of his new production, The Shadow Behind the Throne, in which he and his wife have strong parts. The play will be staged by Frank Dupree.

Mabel Hollins, who has been playing the part of Norah Melon in Paff! Paff! Pouf! for fifteen months, is enjoying her vacation at the home of her parents, Ludlow-on-the-Hudson.

It has been decided to bring the run of Sergeant Brue at the Knickerbocker Theatre to an end this week. Frank Daniels, who has been playing steadily since last September, will go to his home at Rye for his vacation and several of his support will make hurried trips abroad. Sergeant Brue will resume at this house Aug. 7.

F. W. Woolworth, proprietor of the Woolworth Roof Garden, Lancaster, Pa., and family will spend the Summer in Europe.

Charles W. Young writes from the Clementine Bath House, Mount Clemens, Mich., under date of June 24: "I am pleased to say that the hot weather in New York has sent us quite a number of fun-makers in the past few days, and here is where they can take hot baths, talk shop, keep cool and toast the Syndicate, and they all pronounce this the ideal spot for rest. The headliners this week are Julian Rose, who is helping Joe Hart, and Carrie De Mar and Max Weber, who entertain the guests at the Park Hotel. John W. World and Mindell Kingston are quite a feature here, showing kodak pictures of their trip around the world. Trovolo is showing the natives what his wonderful dog, 'Wardo,' can do. Frank Howie, of the London Theatre, New York, is laughing over the change he made for himself by putting in a house show instead of a wheel show the last week of the season. Frank Riley, the dancing wonder of the Cherry Blossoms, is writing about twenty-five letters daily trying to book for the coming season. James Brophy, the handsome leading man of the Old Cross Roads company, is studying the leading part for Shadows on the Hearth for the coming season. James G. Garvey, of Charles E. Blaney's Amusement Company, is here for absolute rest. Miss Lucielle Loring, of the Darkest Russia company, is taking baths here for nervousness. Frank Mostyn Kelley is enjoying himself sketching cartoons of the funny things he sees here. Paul Stone, brother of the Scarecrow, has just arrived in bad shape with rheumatism, and I received a letter to-day from Frank V. Hawley, the lilliputian agent, asking me to reserve a room for him at the Clementine. Little Max Weber has just finished a very pretty little poem. Mr. and Mrs. Frank Smith, of the Union Square Theatre, are here at the Cameron Cottage. Mount Clemens has the best amateur ball club in the State, so Charley Mason, Willie Cameron, Pete Dailey, Ed Salter, Henry Donnelly, and Willie Collier please write, as we can use a short stop. Pawnee Bill's Wild West Show is booked here under date June 27. Cliff Wilson and Mrs. Wilson, of the Bijou, Pittsburgh, just dropped in with a grip full of fishing tackle."

GOSSIP.

Corinne, who is now appearing in Lifting the Lid, at the Aerial Gardens, has been engaged as leading woman for the Rogers Brothers for next season.

Margaret Anglin closed her tour at the Winnipeg Theatre June 17, with The Lady Paramount.

A. L. Shepherd has purchased from Charles Frohman The Duke of Killicrankie, in which John Drew appeared all last season. It will be revived next season by a new company, which Rose Coghlan will head in the role played last season by Fannie Brough.

The Octoroon, by Dion Boucicault, with E. J. Ratcliffe as Jacob McClosky, Tully Marshall as the Indian Chief, and Laura Wall as Zoe, the octoroon, and the same company that recently appeared at the Fourteenth Street Theatre, is scheduled for the Metropolis this week.

The Barborka-James company closed in Clyde, N. Y., last week. They will open Aug. 7.

Sam Bernard and The Rollicking Girl, who begin their third month at the Herald Square, still are playing to big business. "Tricks," "Indians on Broadway," and "Friends that Are Good and True" have all made popular hits.

Bertha Creighton and her company closed in Portland, Ore.

THE LONDON STAGE.

Royal Garden Party—French Invasion Continues—Belasco and Hackett in London.

(*Special Correspondence of The Mirror.*)

LONDON, June 17.

Although, with the exception of a few French things, the holiday new play output has been comparatively slight, yet I have to describe to you a very varied, and, as I may say, vicissitudinous week. In the first place, first because of the altitude of the high contracting parties, there was the royal garden party at Windsor Castle in honor of the marriage of the Duke of Connaught's sweet daughter, Princess Margaret, niece of King Edward, to Prince Gustavus of Sweden. It is fitting that I mention this royal garden party in this epistle, for His Majesty and company invited thereto all the theatrical stars of (foot) light and leading, both English and American, the latter group being, as it were, under the ægis of your already much-esteemed new Ambassador, Citizen Whitelaw Reid. Long may he wave!

Sir Henry Irving, although, of course, invited to these royal festivities, was unable to go, but those other theatrical knights, Sir Charles Wyndham and Sir Squire Bancroft, were there. So was he who will, I am assured, be the next theatrical knight—namely, Beerbohm Tree. Among other histrionic favorites seen around ancient Windsor's lovely gardens and park were Mr. and Mrs. Arthur Bourchier, Mr. and Mrs. Cyril Maude and Mr. and Mrs. Forbes-Robertson. At the head of the American popular players' contingent was your beautiful brunette, Maxine Elliott, who, alas! finishes her season with Her Own Way at the Savoy to-night.

Speaking of the Savoy, perhaps I ought to mention as the next exciting event of the week the sentence on the hitherto alleged, but now proved, fraudulent solicitor and trustee, Alfred Fossick, who, when charged with converting £12,000 of trust money to his own uses, declared that he had lent many thousands of the amount to Mrs. Brown-Potter to finance that ill-fated drama, Du Barri, at the Savoy. The fair Cora proved that, although she asked Trustee Fossick to raise money for her on her own property to carry on the Savoy withal, she had no knowledge of where he was getting that money. The judge and jury fully exonerated Mrs. Brown-Potter, but they very properly gave Fossick five years. So glad.

Another somewhat strange police court affair was that wherein this week a certain struggling actor who had, it was alleged, like the fellow members of the company, not been paid their salaries by their manageress, Grace Hawthorne, to wit, went to Grace's lodgings and removed certain goods and chattels for selling, so as to pay himself and his stranded fellow sufferers some portion of the salaries. The magistrate held that the histrionic household goods shifter was justified in his shifting, which opens up a new (furniture) way to pay old (managerial) debts, doesn't it? I have not yet heard whether some time this eccentric manageress intends to appeal. We shall see.

Excitement of the most intense kind I have ever seen in any theatre during my somewhat long and extremely extensive career was manifested at Drury Lane last Friday and Saturday nights when Sir Henry Irving gave his last performances of his all too brief season there. From early morn there were crowds at the pit and gallery doors, and throughout both performances the calls were lavish after every act. On both nights the applauding at the finish was kept up for a solid half hour, and on both occasions England's greatest living actor had to make a speech. You will be glad to learn that among his utterances was a statement that, although owing to his severe illness a few months ago he was compelled to cancel the American tour which he had booked to start next Fall, he has now arranged to come a touring again among you for a few months, starting next January. On his return to England's shore he will start giving his farewell to the stage which he has served so loyally and so lovingly for fifty years.

Irving's beloved old comrade and everybody's friend, that ripe comedian, Lionel Brough, celebrated his fiftieth year of stage service last Thursday at His Majesty's, where a special matinee was given in his honor. All the biggest players from Irving onward came along to assist, and at the end Beerbohm Tree made a loving and noble address to old Pal "Lal" (as he is called), and Lal responded with all his well-known humor, sandwiched with a dash of that pathos of which he is also a very fine exponent. It is thought that the amount realized for my old friend Brough will be over a thousand pounds, and no man deserves it better.

The French players have been going it all this week, Réjane with her biggest success, Madame Sans Gene, at Terry's; Coquelin in Capus's new play, Notre Jeunesse (an excellent piece, although in Capus's most didactic manner), at the Shaftesbury. Moreover, Diseuse Yvette Guilbert has vouchsafed another batch of somewhat blue-ish ballads (made in France) at the Haymarket, and Madame Georgette Le Blanc-Maeterlinck (wife of the so-called "Belgian Sheakespeare," who wrote Monna Vanna) has just started a series of Maeterlinckian song and lecture matinees at the Criterion.

As though we had not French plays enough, Sarah Bernhardt will on Monday begin to unfold another budget at the Coronet Theatre, Notting Hill; Manager Alfred Butt has just introduced at the Palace Theatre a somewhat chastened form of a Parisian Upside Down dance for eight lovely and lissome ladies; George Alexander has just produced at the St. James an adaptation, by Harry Melvill of Capus's and Arene's French society intrigue play, L'Adversaire. Of this adaptation, called The Man of the Moment, I will give fuller details in my next, also some account of G. A.'s new leading lady, who is also French, Madame le Bargy, to wit.

I must conclude my epistle this week by announcing that those courageous anti-Trust comrades of Harrison Grey Fiske and Minnie Maddern Fiske—namely, my old friends Dave Belasco and James K. Hackett—have just arrived in this city. They have already given off bold and unflinching statements to several of us journalists concerning the habits and customs of the octopuslike American Theatrical Trust—merchants who would fain swallow everything and will probably end by swallowing each other, as did the famous Kilkenny cats of old Ireland. Already, yea, to-day, the fruit of some of our anti-Trust interviews with Belasco and Hackett appeared in the prints. And there are more to follow in certain of to-morrow's journals and next week's. Of this spirited anti-Trustfulness more anon. I am now off again on the warpath. In the meantime I have spoken!

GAWAIN.

REFLECTIONS

Here is a youthful portrait of Henry Miller, whose pose in the picture is as dignified as though he were a young Daniel Webster.

Mrs. Loris-Vera Grimm, mother of Loris Grimm, the child actor, and John Ayres, of Proctor's Fifth Avenue Theatre, were arrested June 23 by August Bohn, of the Gerry Society, for permitting the boy, who is not sixteen years old, to act without a permit from the Mayor. He had been appearing in the prologue of Love's Young Dream. Mrs. Grimm and Mr. Ayres were held for Special Sessions.

Mrs. Fiske and the Manhattan company appeared during the week of June 19, beginning on June 20 (Tuesday) in Leah Kleschna at the Empire Theatre, Portland, Ore., the scene of the Lewis and Clark Exposition, to a series of fine audiences. This was a city in which Mrs. Fiske did not expect to play when she left New York, the booking having been made but a short time before her appearance, and in spite of the Theatrical Trust, which believed it had excluded her from Portland.

The Metropolis Theatre offers for this week's attraction The Octoroon. E. J. Radcliffe heads the cast.

Del Bonta has sold his interest in Princess Chic to James Barton, of the National Printing Company, of Philadelphia.

Easy Dawson has been selected as the title of Edward E. Kidder's play, which will usher Raymond Hitchcock into straight comedy. Aug. 15 will be the date of production at Wallack's Theatre.

J. J. McCloskey is putting the finishing touches to two local melodramas, entitled Lights of Manhattan and Turning of the Worm. From the success that has waited on several of Mr. McCloskey's plays it would seem that another fortune awaits somebody, and Mr. McCloskey ought to get a good part of it.

William T. Francis, general musical director for Charles Frohman, and Ben Teal, who have been rehearsing Edna May and her company in A Catch of the Season in London, arrived June 24 on the *St. Paul*.

A feature of The Belle of Avenue A, which will serve as a vehicle for Elfie Fay's starring tour, opening in August, is an American pony ballet of dance soloists. Some twenty girls in appropriate costumes do a dance of the periods ranging from the early Indian White Buffalo dance to the conventional waltz.

At Yazoo City, Miss., a new theatre company has been formed and will commence building soon a modern, ground-floor, up-to-date opera house with a seating capacity of 1,000 to replace the one burned last year. The building will be 69 x 140 feet, the stage 40 x 66 feet, and 60 feet to the rigging loft. Twelve dressing-rooms will have hot and cold running water in each and all modern conveniences. The managers will soon be in the market for scenery, seats, electric fixtures, carpets and furnishings. D. Wolerstein is the secretary.

The Valkyrie will in all probability be the most ambitious offering of Mr. Savage's English Grand Opera company the coming season. Rigoletto and Aida are also in the repertoire.

Ralph Edmunds, of Henry W. Savage's business staff, is on a mission in connection with the English opera venture. Mr. Edmunds is making a tour of the European capitals on the lookout for artists and for any suggestion that may promote the success of grand opera in English, which has been given a decided impetus by the triumph of Parsifal.

George Marion, general stage director for the Henry W. Savage attractions, returned to New York from George Ade's country home in Indiana last week. Mr. Marion spent several weeks with the playwright conferring on the latter's new play, The Bad Samaritan, which will receive an early Fall production, later coming to Henry W. Savage's Garden Theatre.

Bickel, Watson and Wrothe, comedians who scored such a hit in their first starring tour, Me, Him and I, have been engaged by A. H. Woods for the coming season. He will put them out in a musical absurdity called Tom, Dick and Harry.

Fred Ruliman is very ill with rheumatic gout at his residence in New York city.

Mr. and Mrs. Jacob Numemaker will sail on the French Line June 29 for a three months' trip abroad.

"Aunt Louisa" Eldridge has secured all American talent for her afternoon at the P. W. L., July 3. Nothing but American songs and stories will be given.

Lizzie Hawman, Louise Hawman, Sepple McNeill, and Beatrice Liddell, members of the English pony ballet, sailed June 24 for England on a vacation. They will return next season.

Julia Bennett and Lewis Sutherland have returned to their home at New Harmony, Ind., after a long and pleasant season with the Hoyt Comedy company.

"Scotty the Biller," known to nearly every actor in the country, died at the home of his master, W. S. Hall, at Denver, on June 20, aged sixteen years. "Scotty" was a Skye terrier whose life was spent in assisting the bill posters of the Tabor Grand and Broadway theatres, Denver, and in attending plays at these houses. He owned, but never wore, a medal for life saving. He was buried last Wednesday at Overland Park, Denver.

Fontana at the Lyric goes on playing to fine houses and with no prospect of closing this Summer. The house is cool and has the additional advantage of having doors on both Forty-second and Forty-third streets.

Frank Daniels and Sergeant Brue enter their last week at the Knickerbocker Theatre. The company will take its vacation after next Saturday, resuming its season at the same house on Aug. 7.

The eighty-eighth performance of The Heir to the Hoorah at the Hudson occurred Saturday night. It enters upon the final month of its long run this week.

John Cort has returned West, after completing arrangements to book most of the Savage attractions over the Northwestern circuit, that includes Butte, Helena, Anaconda, Spokane, Seattle, Portland, and Tacoma. The English Grand Opera company will in consequence be heard in this territory for the first time. Among the other attractions booked by him are The Sho-Gun, The College Widow, The County Chairman, The Girl from Kay's, The Woman in the Case, and The Pit. For nine weeks each of the theatres of Cort's circuit will be devoted exclusively to the burlesque companies of the Empire circuit.

An arrangement was entered into the other day by which Witmark and Sons will hereafter be the sole agents of the musical extravaganzas produced by David Henderson. These pieces include The Golden Slipper; or, Cinderella; The Prince and the Fairy (formerly known as The Crystal Slipper but entirely rewritten); An Arabian Night; Sinbad, or, the Maid of Balsora; Ali Baba; or, Morgiana and the Forty Thieves; Bluebeard, Jr., Aladdin, Jr., etc., and two new extravaganzas by Mr. Henderson. These books have all been written up to date. W. H. Batcheler, formerly Mr. Henderson's musical conductor, has rearranged the music and written much new material. Not one of those produced ever failed of successes.

H. B. Stanford, a leading member of Sir Henry Irving's company, will arrive on the *Oceanic* on Wednesday, June 28. Mr. Stanford intends to make America his home in the future.

Walter Johnson has just arrived from Australia via London. He has finished a two-year season with Walter Sanford's American players and reports business very big in Australia, and that Mr. Sanford intends to stay there two years longer.

Harold Acton Vivian, author of "The Theatrical Primer," is visiting Chicago and closing negotiations, it is said, for the production of a play.

A. Mahler, of the firm of Mahler Brothers, sails for Europe to-day on his annual vacation. He will be gone about six weeks.

Harry Burkhardt retired from the West End Heights Stock, St. Louis, Mo., last Saturday, and will come to spend the rest of the Summer at Worcester, Mass.

Before sailing for Europe last week David Bispham announced that he would return to America in the Fall to begin his second concert tour under the direction of Loudon G. Charlton. Mr. Bispham does not deny having received several offers to appear in serious drama, but he says nothing about definite plans for his starring tour when his contract with Mr. Charlton expires after the coming season.

THE STOCK COMPANIES.

Florence Gerald has closed with the Alcazar Theatre company of San Francisco, and opened with the Majestic Theatre Stock for a special engagement of two weeks, playing Queen Elizabeth in the first Coast production of Dorothy Vernon by James Neill and Edith Chapman.

Cellmont Barkland, late with Robert B. Mantell and the Harry Davis Avenue Stock company of Pittsburgh, has been specially engaged as leading man with Harry Corson Clarke for a six weeks' engagement at Minnequa Park, Pueblo, Col.

The Verna May Pequa company, H. A. Du Bois and R. S. Coyle, managers, closed in Piqua, O., June 17 under attachment for salaries due members of the company. A new company, organized by the owner of May's Opera House, who is not related to Verna May, is now rehearsing and will open June 26.

Maude Scott has joined the Leoladie company at Forest Beach Park, Paw Paw, Lake Michigan, for leading business.

Lucia Moore, of the Belasco company in Portland, Ore., has been pronounced by the *Oregonian* the best leading woman that ever appeared in stock company in Portland. She has been seen so far in The Heart of Maryland and The Climbers, with Knighthood in Flower to follow.

The Park Theatre, at Pleasure Bay, will be opened on July 1 for a Summer season of musical comedy. The opening production will be The French Maid.

W. B. McCallum, manager of the Cook Opera House company in Rochester, has offered $500 for the best play written by a resident of that city. There is no limit to the number of plays that can be submitted, nor is there any restriction regarding the style. Drama of a purely farcical nature is not debarred, but is not deemed so desirable as drama of serious interest. The contest will close on August 1, and the manuscripts will then be submitted to a committee of local newspaper and theatrical men. Their judgment in the matter of acceptance will be final. The author will forfeit all rights to the play by accepting the amount contested for.

Louise Drew, of the Courtenay company, Albany, had for her guests last week her mother, Mrs. John Drew, and Mrs. James Lewis.

Bessie Barriscale, who has just closed a long and successful season with Mrs. Wiggs of the Cabbage Patch company, joins the Proctor Stock in Albany last week, being cast in Christopher, Jr.

Clara Blandick completes her engagement with the Hunter-Bradford company in Worcester, Mass., June 24, and will sail for Europe July 6. Helen Ware will succeed her as leading lady.

Frank Connor, who has been with the Hunter-Bradford company in Worcester since their opening, will sail for Europe June 27, going direct to the Mediterranean, where he will be the guest of Mr. Bellew on board his yacht.

James A. Bliss recently had a peculiar coincidence. On the first week of June, 1904, he played Professor Goodly in What Happened to Jones at the Vallamont Park, Williamsport, Pa. The first week of June, 1905, he played the same part in Los Angeles, Cal., and studied from the same manuscript.

William J. Kelley, leading man at Proctor's 125th Street Theatre, gave a farewell dinner to the members of the company and the employes on Thursday evening, June 22. After the performance the stage was cleared, a banquet was spread, and about fifty people sat down. Manager John T. Fynes, the toastmaster of the evening, after paying a glowing tribute to Mr. Kelley, presented the host, who in a few words thanked the manager, the members of the company and the staff for their many acts of kindness to him during the season. Speeches were made by members of the company and heads of the various departments were toasted, all wishing Mr. Kelley a pleasant vacation and safe return to Harlem.

Albert Andruss resigned from the Eugenie Blair Stock and returned to New York.

Maude Leone has signed for leading business with the New Marlowe company in Chicago, for next season.

The Lafayette company is having a fine time at Detroit with but six performances a week. The company swims, fishes, enjoys a naphtha launch, and many other pleasant things. Lawrence Dunbar is a favorite with the cottage residents, and Isette Jewel is popular with the athletic crowd, as she is a skillful swimmer. A Scrap of Paper is the bill this week.

Jessie K. Pringle opened her Summer season at Bridgeport with the Poli company, and has met with her usual success. This week in the part of Queen Elizabeth in Dorothy Vernon of Haddon Hall both press and public are unanimous in their praise of her fine rendition of the lines and her make-up, which closely resembles the portraits of the famous queen.

ENGAGEMENTS.

Esther Benson, by Frank Howe, Jr., to play Marcelle in The Serio-Comic Governess.

Corinne, now playing in Lifting the Lid, at the Aerial Roof-Gardens, will be the leading woman in support of the Rogers Brothers in The Rogers Brothers in Ireland next season. She is temporarily taking the place of Fay Templeton in the roof-garden attraction.

Frank McKee, A. W. Dingwall, and Cornelius Gardner have been selecting the cast for Checkers under their management. W. T. Clark, Lydia Dickson, Dave Braham, and Mr. and Mrs. Charles Willard of the old company have been retained.

In the Bishop's Carriage, dramatized by Channing Pollock, will be produced by the Hartford company early in August. The leading rule of Nance Olden will be played by Julia Deane.

THE THEATRICAL TRUST.

The Public Should Take a Hand.

Los Angeles Times.

Of late years the stage in this country has fallen into bad hands. It is owned and monopolized by a Trust which seems to be no less sordid than the oil trust or the beef trust. It is conducted solely and wholly for the money there is in it, and, as a consequence, the stage has sadly degenerated. In yesterday's issue of the *Times* we find our London correspondent quoting David Belasco, who is now in the English metropolis for the purpose of bucking the Trust there, as he has been very valiantly doing in America. Mr. Belasco says the Trust charges him with "spoiling the public, instead of compelling it to take what the Trust chose to give." That lets the cat out of the bag. Belasco's statement of Trust methods shows with what fine scorn these Goths and Vandals who now control the American theatrical business regard the desires of the people for ideals and merit on the stage. The Trust purposes to get up its own kind of "shows," and force the public to swallow them. In the Trust system there could be no hope that we should ever again produce great actors like Booth, Jefferson, or their kind. We could never hope to produce great plays like those our fathers fed their hearts and souls upon. Instead, we should have only cheap tinsel, mouthy players, tanks, rubbish and nausea. Therefore, it is necessary for the preservation of the real drama and its traditions that the public should loyally support those who are seeking to defend the stage against the onslaughts of the ignorant and greedy Philistines who now seek to degrade and cheapen both the player and the play.

A Nice Question.

Cincinnati Enquirer.

The principal immediate question in the New York case against theatre managers pertains to the practice of putting conditions on the admission tickets to which nobody but the managers subscribe. They are not commonly noticed by the purchaser. He does not see, till his attention is called to the printing, that the manager reserves the "right" to put the ticket holder out if he (the manager) does not like him. It is getting on very delicate ground to discuss this phase of the theatre business. These lop-sided "contracts" are put on the tickets to enable the managers to protect their polite patrons from contact with objectionable people—from ruffians and dirty people of the ruder sex, and from notorious persons of the feminine gender. It is safe to assume, too, that this printing is one of the means used to preserve racial and color lines which the law, on strict construction, does not recognize in a public assemblage. This reservation of power by the managers may meet with the approval of their audiences. The public, as a rule, wants to avoid "mixing." When the managerial legislature, however, applies its "law" to critics who want to tell the people the truth about the show a general unpleasantness naturally arises. The managers make a mistake to stir the matter up. There are a good many odors in it. They invite other people to make a fight for their legal rights, and make conditions extremely unsatisfying all around. The managers have been tolerated in "good things." In the publicity of their wants they should stop short of "the earth."

The Sordid Controlling Idea.

St. Paul, Minn., Press.

The claim by the Syndicate of a right, not only to set the standard of entertainments at a majority of the theatres (and to set it pretty low) but also to say that nobody should be permitted to attend those entertainments who should dare, in the exercise of ordinary freedom of speech, to do otherwise than approve of whatever he might see or hear, has about it an arbitrariness not at all pleasing to the American public. It drew attention, not only to the justice of Mr. Metcalfe's criticisms of particular managers and plays, but to the steadily deteriorating influence of the sordid, purely money-making ideas controlling the Syndicate's operations as a whole. It has provoked among theatregoers a loud demand for betterments; among the more aspiring class of playwrights and actors some more or less decided movements toward self-emancipation from the control of a vulgarizing monopoly. Already several independent organizations have been formed, and independent individual theatres seem likely to become the recipients of such a preferential patronage as shall eventually force the abandonment of the "trust" idea in providing the American people with amusements.

The Freedom of the Press Involved.

Dubuque, Ia., Herald.

Are the managers in the circumstances justified in refusing Metcalfe admission? Has he not a right to enter a public playhouse when he pays the admission fee and conducts himself in an unobjectionable manner within the playhouse? We think he has the undoubted right, and that a sane court will hold that what Metcalfe does after leaving the theatre as affects the theatre, cannot affect his right to enter the theatre. Another phase of the question is the public's right to know the character and worth of theatrical productions and the function of the press to furnish the public its judgment. Because dollars and cents are involved is the right of free speech to be practically suspended? The rights of the press to be in effect abridged and even denied? For refusal to permit the presence of a newspaper representative in a public or at least quasi-public building amounts to abridgment and denial of the freedom of the press—a view that the courts should and we hope will take of the matter.

A Texas View.

Waco Herald.

Concerning the Theatrical Trust we anticipate the worst and hope for the best. It is reported in New Orleans that the Weil circuit, hostile to the parent Trust, has secured the Greenwall circuit, which runs through Texas, Waco among the rest. But, like the whereabouts of Rojestvensky, it isn't safe to place one's money on the final outcome—the Weil circuit may in turn pass in its checks to Klaw and Erlanger. The objection to the Theatrical Trust is just this—talented performers cannot get before the public without permission, and that is against true art. The playhouses should be open to all on equal terms.

Must Be Suppressed.

San Antonio, Tex., Light.

The fight is on between the theatrical combine and the few independent managers and actors and it must be a fight to a finish. The combine is everywhere, and the Theatre Trust and the Sunday trust must go with others, but it will only be after a hard fight. This kind of a devil is only cast out by prayer and fasting. That is self-negation and a strong desire. There is a manhood that is greater than profession of creed, and in the exercise of this manhood every unjailed individual is a king and a priest in the temple of his own individual freedom. Every combine under the sun interferes with this freedom and in time will be suppressed.

Smash It.

Rock Island, Ill., Argus.

If industry and commerce wither under the asphyxiating influence of criminal trusts, what must be the effect upon art, the breath of whose life is freedom and competitive activity? The theatre ought to be a matter of concern to all intelligent citizens. Therefore, if a law can be found, or made, to curb the trusts of every class, it should apply to the Theatrical Trust. Popular sentiment at the present time is running strongly against trust rule in this country. The theatrical combine must be smashed by a combination of the law and the public. It is an offense against statutory and moral law.

Not Even Wisely Foolish.

Missoula, Mont., Missoulian.

The Theatre Trust has placed the Spokane *Spokesman Review* on the black list, and ordered that it shall be given no more advertising. The Syndicate is not even wisely foolish.

OBITUARY.

Pierce D. Jarvis, formerly a well-known theatrical manager and newspaper writer, died at 183 Lafayette Avenue, the home of his sister, Millicent L. Jarvis, June 24, after a long illness. He was sixty-three years old, and served in the United States navy before the Civil War. He early went into the theatrical business, being for a long time with Augustin Daly, and then with A. M. Palmer. He was also Bartley Campbell's personal representative in the production of his plays. At one time he was the manager of the Euclid Avenue Opera House, Cleveland, of which Senator Hanna was the owner. He was a personal friend of Thomas Taggart, the chairman of the Democratic National Committee, and counted ex-President Cleveland among his friends. He at one time managed the Olympic Theatre, then on the site of Abraham and Straus' store, and managed the Novelty Theatre before Percy Williams had control of it. He in his time made and spent several fortunes, and was interested in a fire extinguisher at the time of his death. He was with the expedition sent out to find Stanley in Africa. He was known and liked all over the country among the theatrical profession.

Julia Weston Blake died June 19 at the home of C. O. Richardson, three miles out of Miami, Fla., where she has lived for the past six years. The cause of her death was paralysis and heart disease. She was bed-ridden for eight months, and a great sufferer. She was born in Hopkinton, Mass., Oct. 27, 1840, and made her first appearance when a baby in long clothes in Rolla at Galveston, Texas. She was one of the first Evas in Uncle Tom's Cabin, and played the part continuously till she outgrew it. She married O. W. Blake, the comedian, now deceased, when fifteen years of age. She played in the stock companies of Colonel Wood, Spalding, Bidwell and McDonough, John Ellsler, and McVicker, and in the road companies of Edwin Booth, Helen and Lucille Western, and other old-time stars. She was leading woman with James Sherry for several seasons; was with Lizzie Evans, and was starred by Lambert and Richardson, jointly with Harry S. Robinson. Her last appearance was in Gus Heege's Wanted the Earth, with John Dillon during season of 1890. She is survived by two sons, two daughters and fourteen grandchildren. She was buried June 20 in Miami Cemetery.

F. J. Louis Fialkowski, the well-known mimic, died at his home, 174 East Ninety-sixth Street, this city, on Tuesday last, after a lingering illness. Although a most industrious man, his last illness ate up his savings, and his wife, who is an invalid, and two children were left completely destitue. Fialkowski came to America about fifteen years ago, and made his appearance at Koster and Bial's. His act consisted of imitations of the cries of animals and birds, and always found great favor with lovers of vaudeville. He had a peculiar foreign accent that made his announcements sound most amusing.

Mrs. Mary Hall Dare, wife of the well-known clown and gymnast, T. S. Hall Dare, died at Roosevelt Hospital, New York, June 15. Her new born daughter died a week previously. Mrs. Dare was born in Manchester, England, Oct. 24, 1861, and was well known in the profession in both England and America. She was buried in Calvary Cemetery, Long Island City.

Johanna Rugge, a German actress, who recently came to the United States from the Royal Theatre at Berlin, died at the home of her mother in Grand Rapids, Mich., last Friday. She was taken ill while filling an engagement in Cincinnati.

Robert William Ackerman, pianist, died at St. John's Hospital, Long Island City, on June 15, after a short illness, of acute appendicitis and peritonitis. He was forty-eight years old. The funeral was held June 17 and burial was in Trinity Cemetery.

Mrs. Elsie Gordon, great-grandmother of Janet and Gordon Priest, died at Winn, Maine, last Friday. She was eighty-nine years old.

MATTERS OF FACT.

Al. Dolson, general representative for Pain's fireworks spectacle, Fall of Port Arthur, writes that they opened their season Monday, June 12, in Louisville, Ky., during the Confederate Veterans' Reunion Week, to over 12,000 paid admissions the opening night, and played to the largest week's business in the history of Pain spectacles in that city. The organization travels in its own special train of fifteen cars, carries its own canvas inclosure, with a seating capacity of 12,000 people, and enlists the services of over 500 pyrotechnists, performers and employes, playing only the larger cities. The executive staff is H. H. Thearle, general manager; G. E. Raymond, manager; Al. Dolson and Will Barry, general representatives; Frank Dietz and J. Saunders Gordon, contracting agents; James Cunliff and John Campbell, superintendents; Frank Raymond and James D. Lee, advertising and excursion agents; Fred S. Murray and Frank Oakes Rose, stage directors and managers.

Garvin Gilmaine is writing a new comedy drama, The Price of Love, in four acts, each act to represent a different season of the year. Mr. Gilmaine has chosen Whittier's poem, "Among the Hills," for its theme. He will play in and rehearse the production. Magnificent scenery will be used and musical novelties will be introduced in each act. Mr. Gilmaine has been making his headquarters in Indiana, and was recently made an Elk in Huntington, Ind., where he conducted a stock company most successfully. Nelms and Hitt will manage The Price of Love, which takes the road early in September.

A young man of good address is wanted as master of ceremonies at the Plaza by the Sea, the select family hotel at Asbury Park, N. J.

John Jasper, Jr., in his funny negro burlesque sermon, is open for vaudeville and Summer engagements.

Charles DeSesh, the scenic artist, has just completed forty weeks with the Mortimer Snow Stock, having painted all the scenery for that number of productions. He bears good testimonials from Mittenthal Brothers and R. E. Forrester. His address is 2 Avenue A, this city.

Young men who feel that they possess the necessary qualifications for a military or naval career can obtain full information by adressing H. W. Phillips, Louisville, Ky.

The Canobie Lake Opera company will commence its season July 3 in the musical comedy, Prince Pro Tem. The company is managed by George V. C. Lord, of the Whalom Park Opera company.

Frank Eldredge reports that his Northern Circuit of theatres has secured a fine line of attractions for the coming season and that the time is rapidly filling. All communications regarding time and terms should be addressed to Mr. Eldredge at 46 Manhattan Avenue.

Born.

FREDERICK.—A daughter to Mr. and Mrs. William Frederick, at Bridgeburg, Conn., June 20.

Married.

BONAVITA—DE MONTGIYON.—At Paris, France, on April 26, Captain Jack Bonavita and Princess De Montgiron.

COCKRUM—MASON.—In Chicago, at the Auditorium Annex, June 15, Oatley Barrett Cockrum and Caroline V. Mason.

CORIN—CORLISS.—At Greenport, N. J., on May 4, Joel P. Corin (Purcell), the Musical Comedy King and Kathryn E. Corliss.

GREENWALL—POTISHMAN.—At Fort Worth, Tex., on June 15, Mitchell W. Greenwall and Nellie Potishman, at the Temple, by Rabbi Joseph Jonin.

EVERALL—CARUS.—At the Madison Avenue Reformed Church, New York city, on Sunday, June 25, by Rev. Dr. Forbush, Henry J. Everall and Emma Carus.

Died.

ACKERMAN.—Robert William Ackerman, at Long Island City, N. Y., on June 15, of appendicitis, aged 48 years.

BLAKE.—Julia Weston Blake, at Miami, Fla., on June 19, of paralysis, aged 55 years.

DARE.—Mrs. Mary Hall Dare, at Roosevelt Hospital, New York city, on June 15, aged 44 years. English papers please copy.

FIALKOWSKI.—At New York city, on June 20, F. J. Louis Fialkowski.

GORDON.—Mrs. Elsie Gordon, at Winn, Me., on June 23, aged 89 years.

EIRICK.—Suddenly on June 21, at Mentor, O., L. M. Eirick, manager of Keith's Theatre, Cleveland, O., aged 43 years.

RUGGE.—Johanna Rugge at Grand Rapids, Mich., on June 23.

THOMPSON.—S. R. Thompson at Bellefontaine, O., on June 8.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Capital City Four in The End of the Round-up, by James T. Powers and F. W. Huntley; Bonnie Thornton, J. K. Hutchinson and company in The Idol Smasher by Myron Leffingwell; John F. Clark, Three Madcaps, Mr. and Mrs. George H. Wilson, Marshall the Mystic, Acker and Gilday, Adams, Edwards and Zeke, Devlin and Doherty, Phillips and Merritt, vitagraph.

Proctor's Twenty-third Street.

James J. Corbett, Louise Gunning, Edward Blondell and company, McMahon's Watermelon Girls, Mr. and Mrs. Mark Murphy, Pat Rooney and Marion Bent, Macarte's dogs and monkeys, Cooke and Clinton, Transatlantic Four, Julia West, motion pictures.

Proctor's Fifth Avenue.

The Crust of Society, with Elita Proctor Otis as stock star, supported by Frank Gilmore, Wallace Erskine, H. Dudley Hawley, Mary Hampton, Grayce Scott, Helen Tracy, Frank McIntyre and others. Vaudeville: Louise Gunning, motion pictures.

Proctor's 125th Street.

Tennessee's Pardner, with a cast including Beatrice Morgan, James E. Wilson, Sol Aiken, Geoffrey Stein, Mary Ryan, Julian Reed and Mathilde Deshon. Olio: Motion pictures.

Proctor's Fifty-eighth Street.

A Poor Relation, with a cast including James Durkin, Grace Reals, Agnes Scott, William Norton, Charles Arthur, Robert Rogers, Louise Mackintosh, Paul Scott, George Howell and others. Olio: Motion pictures.

Hammerstein's Paradise Gardens.

Anna Fitzhugh, Ernest Hogan and company (second week), Imperial Japanese Guards, Genaro and Bailey, Allene's monkey, Klein, Ott Brothers and Nicholson, Six Ratzenbeaders (European novelty), Wilton Brothers. The two mysteries, Dida and Toto, are in their last week. Flossie Crane, "The Girl from Coney Island," is an added attraction.

Hippodrome.

A Yankee Circus on Mars and The Raiders, with Albert Hart, Felix Haney, Bessie McCoy and others in the cast. Olio: Marcelline, Sisters Ronay, Ferry Corwey, Carre's animals, the Clarkoniana, the Masettes, Les Perez, Ballaster Sisters, Barlow's and Powers' elephants.

Keith's Union Square.

Paul Valadon (vaudeville debut), Julia Kingsley and Nelson Lewis, Ned Nye and Three Sisters Constantine, Majestic Musical Four, Mosher, Houghton and Mosher, Mathews and Ashley, White and Simmons, Taylor Holmes, Dave Nowlin, Susie Fisher, the Zarnes, biograph.

LAST WEEK'S BILLS.

Proctor's Twenty-third Street.—Anna Fitzhugh made her vaudeville debut last week and was given a cordial reception. She made a beautiful picture in a very handsome dress and wearing a dazzling collection of diamonds. Her turn consisted of three songs, "Hi-Ho," "Il Bacio," and "The Prettiest Girl in Borneo." "Il Bacio" was her best number, as in it she did not use any of the foolish gestures and "cute" business that accompanied the other two songs. Her act is acceptable, but would not cause the waters of the North River to become unduly torrid. Mrs. Annie Yeamans and her daughter Jennie gave the audience a very pleasant twenty minutes of airy persiflage, with a song or two thrown in. Dockstader's Tabloid Minstrels scored with a picturesque and prettily set offering. Al. Shean and Charles Warren returned to vaudeville and won laughs in plenty with their Quo Vadis Upside Down skit. Charles Guyer and Nellie O'Neil, who are prime favorites in New York, as well as in many other places, were received with open arms. The audience settled back for an enjoyable time while they were on the stage, and during their entire act the laughter and applause were incessant. There is nothing funnier in vaudeville than Guyer's pantomime business with the keg of beer, and this, with the whirlwind finish, brought down the house. Charles Bradshaw, assisted by Frank Buoman, Hilda Vernon and Florence Horsfall, was seen to much advantage in the farce Fix in a Fix. Other good numbers were furnished by Arminta and Burke, Powell's marionettes, Melani Trio, Nat Clifford, and the motion pictures. Business has increased steadily, owing to the fine programmes that are being presented, and Manager G. E. Graham is wearing the smile that refuses to vanish.

Keith's Union Square.—May Vokes was the headliner, and, assisted by Neal McCoy, was seen to advantage in A Model Maid. Miss Vokes' impersonation of the clumsy servant girl caused a good deal of laughter, and Mr. McCoy sang a song quite neatly. The Mysterious Zanclys kept the audience in a state of excitement with their remarkable feats of mental telepathy. The Four Lukens went through their fine casting act with the greatest possible success. A new specialty was offered by J. Francis Dooley, Dorothy Bremmer and Mabel Marsh. It is a very smartly arranged singing and dancing act and scored a decided hit. One of the girls is a very clever toe-dancer and the other sings acceptably. Mr. Dooley sang "A Picnic for Two" in an original way, and the trio combined in a finish that won them several bows. The act is nicely costumed, and taken all in all is most acceptable. George Alexander had some good songs and much original humor in his tramp monologue. The Three Hickman Brothers made the laughing success of the week in their absurd act, Who Stopped the Ferryboat? The tricks of the man who plays the little Irishman are excruciatingly funny. The Four Avolos performed on xylophones with much dexterity. Aurie Dagwell, with her songs of war time; Gallando, the clever clay modeler; J. Warren Keane, card expert; La Petite Mignon, comedienne; Ward Baker, violinist; Conway and Held, in Casey's Visit, and the biograph rounded out the bill.

Pastor's.—The Knickerbocker Quintette, with Sam Goldman featured, headed the bill. They appeared by permission of Lew Dockstader, of whose company they are members. The act offered by them is called Setting an Interior, and the characters are stage hands. There is very little dialogue, the turn consisting for the most part of good singing, with some Hebrew comedy and parodies furnished by Mr. Goldman, who was quite amusing. The men sing well and their efforts were appreciated. The laughing hit of the bill was made by that lively couple, James and Sadie Leonard, whose skit, The Wrong Tip, proved a big laugh winner. The Bootblacks' Quartette sang cleverly and were warmly encored. Meakim, Lawrence and Dale in their black-face comedy and dancing specialty had many happy moments. George H. Carr and Evelyn Jordan scored in a comedy sketch called A Private Sanitarium, which contained many good lines. The Hoover Sisters danced well, and the Weston Sisters won applause for their funny boxing bout. Griff Williams and Vanola Melburn won favor in their act, which consists of excellent banjo playing and smart singing. Annie Bernstein was as husky and forceful as ever, and Cole and Clemens, La Toy Brothers, Thompson and Serida, and the vitagraph did their share in entertaining large audiences.

Hammerstein's Paradise Gardens.—The weather in the early part of last week was not of the sort that encourages roof-gardening, but the crowds were on hand to enjoy the fine programme provided by Mr. Hammerstein. The hit of the bill was made by Ernest Hogan and his Memphis Students, who created a genuine furore. The act was described in last week's Mirror. Another hit of large proportions was made by Bedini and Arthur, who followed Dida on the bill and presented a carefully arranged burlesque on that mystery that brought down the house. Irene Bentley was the headliner by courtesy, but her three little songs were lost in the shuffle. Will R. Rogers won great favor with a remarkable lasso-throwing act. He did one stunt, throwing two ropes at the same time, that is really a wonderful achievement. Chevalier De Loris hit the bull's-eye nearly every time in his shooting act. The Woodland Nymphs, headed by the clever little Rooney Sisters, did a very lively turn. Dida, the Grand Opera Trio, Hickey and Nelson, Reno and Richards, Rappo Sisters, Mills and Morris, and To-To made up the rest of a very entertaining programme.

Proctor's Fifth Avenue.—Love's Young Dream, by Henry Hamilton, originally presented at Wallack's Theatre under the title of Harvest, was revived by the stock company with success last week. Mary Hampton had the role of Brenda Musgrave and played with her usual skill. Edmund Lyons was very effective as Hamish. Frank Gilmore as Noel Musgrave gave full value to his lines and made a fine appearance. Lores Grimm made a hit in the prologue as a boy. Harold Hartsell as Colonel Tresslder, Wallace Erskine as Bevil Brooke, H. Dudley Hawley as Roy Marston, Grayce Scott as Lottice Vane, Daisy Lovering as Nora Vane, and Helen Tracy as Miss McLeod all helped materially in giving the play a successful presentation. Dainty and clever Eleanor Falk and the motion pictures made up the olio.

Hippodrome.—The announcement of the forthcoming closing of the house for the Summer months caused a rush on the part of those who had not seen A Yankee Circus on Mars and The Raiders, and the big playhouse was crowded at every performance. Albert Hart, Felix Haney, Bessie McCoy, Ben F. Grinnell, William Fabies, J. Harry Taylor, Rita Dean, Laura Morris, Jeannette O'Brien, Georgie Dix, H. F. Siegfried and the hundreds of others who make up the company continued to win great favor. The acts by Colonel Bordevarry, the elephants, Carre's animals, Ferry Corwey, the Clarkes, the Masettes, Ballatzer Sisters, Les Perez, Sisters Ronay, and the inimitable Marcelline were liberally applauded.

Proctor's 125th Street.—The double bill offered last week made up a very pleasing entertainment and good attendance ruled. David Garrick afforded William J. Kelley an opportunity to make a good impression during the final week of his engagement, as he starts on a short vacation this week. The cast included James E. Wilson as Squire Ingot, Mary Ryan as Ada Ingot, Geoffrey Stein as Squire Chivy, Frank J. McIntyre as Mr. Smith, Sol Aiken as Mr. Brown, Charles Abbe as Mr. Jones, Julian Reed as Thomas, Irving J. Hess as George, Mathilde Deshon as Mrs. Smith, and Alice Butler as Mrs. Brown. A curtain-raiser called Mother, written by Marion Fairfax, was well played by Mr. Kelley and Miss Butler. Delphino and Delmora and the motion pictures made up the olio.

Proctor's Fifty-eighth Street.—Dora Thorne pleased the lovers of emotional drama last week and good work was done by James Durkin, Grace Reals, Robert Rogers, William Norton, Louise Mackintosh and the other members of the company. The motion pictures were shown as usual.

VAUDEVILLE CIRCUIT IN TEXAS.

C. E. Carruthers and H. F. McGarvie, representing the Interstate Amusement Company of St. Louis, are traveling through Texas with a view to establishing a chain of vaudeville theatres that will run from Evansville, Ind., through St. Louis, Little Rock, Memphis, Dallas, San Antonio, Houston and other cities to Montgomery, embracing in all about eighteen towns. At Fort Worth the sum of $5,000 was deposited in a local bank as an evidence of good faith on the part of the company, which proposes to purchase ground and erect a theatre, provided that the citizens of Fort Worth guarantee a $5,000 house on the opening night. Committees of citizens have been appointed and the matter is being discussed with much enthusiasm. At Dallas another $5,000 was deposited, and the Interstate Company agreed to take a five years' lease of a theatre to be erected by the citizens of Dallas. It is probable that work on this house will be started at once.

HAMMERSTEIN DISCOVERS A SINGER.

Oscar Hammerstein took a trip to Coney Island one evening last week, and while passing the New Pocono House, a concert hall on Surf Avenue, was attracted by hearing a voice of remarkable strength and much sweetness. He stepped inside, expecting to see a man, and to his surprise saw that the singer was a woman. The manager became enthusiastic, and the next day sent an agent to see the singer, whose name is Flossie Crane, with an offer of $100 a week to sing at his Paradise Gardens. The girl was stunned, and at first considered the matter a huge joke, as she had been warbling at Coney Island for years and no one had ever noticed that her voice was out of the ordinary. She was finally induced to come to New York and give a trial performance for Mr. Hammerstein, which was so satisfactory that she was immediately engaged. Miss Crane's grandmother was a full-blooded Shinnecock Indian, and her features, while not lacking in comeliness, show her origin unmistakably.

THE TEN-CENT VAUDEVILLE.

From out of the West comes the ten-cent vaudeville enterprise, trending Eastward by leaps and bounds and gathering momentum at every step. It is only a question of a few months before the very walls of Manhattan will be reached and stormed. So rapidly have these ten-cent houses sprung into existence that Eastern managers and the public have but a faint idea of their magnitude, importance and popularity. The movement has been looked upon as a fad or passing fancy by Eastern people, but the Western house manager and the traveling manager touring the West have come to look upon this enterprise as a stern reality and a most damaging and formidable competitor. The ten-cent vaudeville has come to stay, and he that doubts it needs only to make a casual investigation to dispel his doubts.

Only a few years have elapsed since one W. A. Furst opened a cinecograph parlor on Market Street, San Francisco. Finding business dull, he erected a small stage, put on a few amateur acts and gave a continuous performance, afternoon and evening, establishing the first ten-cent vaudeville house, from which has sprung the present movement. For a few years the enterprise was confined to the Pacific Coast, but gradually the Rocky Mountain States were invaded, until, at the present time, not only every State west of the Missouri is included, but during the past six months they have been established in Wisconsin, Illinois, Indiana and other States east of Mississippi and extending into the Southern territory.

A few facts regarding the conduct of these houses and the management of the enterprise generally may enable the reader to discover the secret of the popularity and success of the movement. The houses are styled "Family Theatres," and they make good the name they claim. Their management is first class in every particular. The attaches in the front of the house, from ticket seller to usher, are courtesy and politeness personified. Every comfort, so far as is possible, of patrons, especially the young, is looked after. Back on the stage almost any of our first-class theatres may learn a lesson. Such rules as "No Smoking Allowed," "No Profane or Vulgar Language," "No Loud Talking or Boisterous Conduct," are strictly enforced among the stage hands as well as the performers.

As to the performances given, in the first place, these houses are far more strict than the better class of vaudeville and dramatic houses. Not a profane, vulgar or coarse word or action is allowed. Even the conventional knockabout act must be pruned until it is "neat" and "refined." The demand seems to be for light, frothy, farcical acts with the introduction of specialties. The ordinary playlet or sketch, relying upon plot, dialogue and legitimate acting, is not popular. The wire-walker, the acrobat and the musical artist alike must incase his turn in a presumed plot with supposedly comedy lines. Most of the performers arrange their own acts and write the dialogue; so the result may be imagined.

There are always some good acts on the bill, but of course the majority are mediocre, although the large number of good acts and occasionally great ones is astonishing. The fact is there are more good acts in the country than the better class of vaudeville houses can use, and the overflow must go to the ten-cent houses. The performer in the East, who will not consider a ten-cent house, will invariably accept once he goes West and sees the popularity of these houses. Salaries run from twenty to thirty dollars for a single ordinary act, without transportation. As in first-class houses, top-liners of course receive correspondingly large salaries.

When a new city is first invaded the ten-cent house is looked upon as being "cheap." For a while the audiences are made up of the very poor people that seldom attend other theatres and the gallery patrons of other houses. Soon there is a good sprinkling of children, then parents, and in a short time the house is looked upon as a proper place for any one to go to.

Most of these houses give four performances daily, two in the afternoon and two in the evening. Each performance runs about an hour and a half or a little over. From the financial viewpoint these houses are certainly winners. Figure on it if you will, with four full houses daily—and they invariably are full—with the comparatively small expense in establishing and operating, and you will find that they are greater money-getters than any ordinary theatre playing combinations.

A short time ago Western managers tried to get together and inaugurate a movement to head off, and, if possible, crush out the ten-cent vaudeville, but they finally decided that it could not be done. Following on the heels of this come the circuit managers of the ten-cent vaudeville, forming a combination or trust with a view of preventing the establishing of competing houses. They hoped to be able to do this by securing a "corner" on talent. This move, too, will fail, for the man with a vacant store can erect a stage, place a few chairs, hang out his sign and then sit down and take in the money. As for talent, there is far more than even these ten-cent houses can use, and, for that matter, the establishing and operation of these very houses has caused a rush toward this particular stage until every male or female, regardless of age, that can sing a note, do a step or perform any kind of a "stunt," is endeavoring to go into the business, and they all seem to be able to make good. There never will be a scarcity of talent for the ten-cent vaudeville.

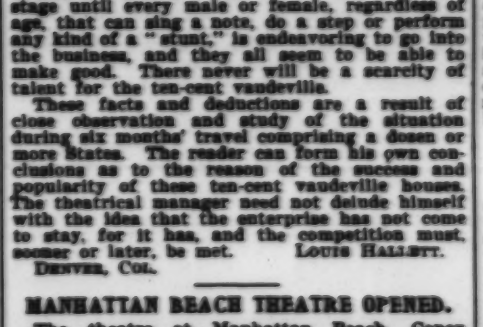
These facts and deductions are a result of close observation and study of the situation during six months' travel comprising a dozen or more States. The reader can form his own conclusions as to the reason of the success and popularity of these ten-cent vaudeville houses. The theatrical manager need not delude himself with the idea that the enterprise has not come to stay, for it has, and the competition must, sooner or later, be met.

Louis Hallett.

Denver, Col.

MANHATTAN BEACH THEATRE OPENED.

The theatre at Manhattan Beach, Coney Island, was opened on Saturday evening last, under the management of Percy Williams, with David Robinson as resident manager, with a high class vaudeville bill, such as the patrons of Mr. Williams' New York houses are accustomed to seeing. There was a big audience that filled every seat in the vast amphitheatre, which has resounded in the past to the strains of the bands led by Gilmore and Sousa. The opening programme was thoroughly enjoyable, and included Eddie Foy and company, Katie Rooney and her Yankee Doodle Girls, Charles F. Seamon, Louis Simon, Grace Gardner and company, Patty Brothers, Herbert Brooks, Lutz Brothers, and Ila Grannon. Matinees are given every day at 3 o'clock, Sundays included. Mr. Williams' other shore resort, Bergen Beach, also had its opening on Saturday evening. The principal attraction was a burlesque called The Girl from Cairo, staged by John Grieves. The principals of the company are Libbie Arnold Blondell, Nina Collins, Billy W. Watson, and John Grieves. Free vaudeville is also given on the pier. There was a large crowd present at the opening.



IN LIMBO.

Judge: *What's the charge, officer?*

Policeman: *He's a vaudeville performer, your Honor, and scratched the manager for making him do three shows a day.*

Judge: *I've seen his act, and I think I'll give him six months on general principles.*

L. M. EIRICK KILLED IN WRECK.

L. M. Eirick, manager of Keith's Theatre in Cleveland, O., was burned to death in the wreck of the Twentieth Century Limited that occurred at Mentor, O., on Wednesday last. Mr. Eirick's body was burned beyond recognition, and was identified by a gold watch found on the remains that had been presented to him by the attachés of the Empire Theatre several years ago as a testimonial of their esteem. The case of the watch had been melted by the extreme heat, but the inscription on the inside of the lid was still readable. A brother of the dead manager made the identification positive. Mr. Eirick boarded the ill-fated train at Cleveland, and was seen off by his son Howard, to whom he handed a receipt for an accident policy for $5,000, which he purchased with his ticket. When the news of the accident reached Cleveland Mrs. Eirick and her two sons came to Mentor and spent several anxious hours searching for the husband and father who had left them in full health only a short time before. Mr. Eirick was on his way to New York to appear in a lawsuit in which a large amount of money was involved.

The deceased was forty-three years old, and lived with his wife and two sons, Howard, aged eighteen, and Robert, aged fourteen, at the Hadam, on Euclid Avenue. He was the pioneer vaudeville manager in Cleveland. He built the Empire Theatre and gave his patrons splendid programmes. About a year and a half ago, when the Empire passed out of his hands, he went to Buffalo, where he engaged in business as a concert manager. Several months ago he was secured by B. F. Keith as resident manager of Keith's Cleveland house, and occupied that position at the time of his death. He and his brother were partners in a live stock business in Buffalo. The firm failed a short time ago, and it was in connection with this affair that he was making the trip to New York. One of Mr. Eirick's pet schemes was the providing of a big music hall for Cleveland that would be suitable for concerts, grand opera, and political gatherings. He was popular in Cleveland and had a wide circle of friends.

AERONAUT HAS THRILLING TIME.

Signor Micchi, an aeronaut, had a very thrilling adventure at Voghera, a town near Milan, on June 12. He made an ascension, seated on a trapeze attached to the basket of his balloon. The wind blew the balloon against the chimney of a factory, and the ropes became entangled in such a way that the aeronaut was held in a very perilous position at a height of 150 feet from the ground. His plight was seen by the spectators and the local firemen were summoned. They placed ladders against the chimney, but they were too short, and it seemed that nothing could be done to rescue the man. Soldiers succeeded after several hours in hoisting a rope to the top of the chimney, and the almost unconscious aeronaut was lowered to the ground and taken to a hospital.

COLONIAL WILL BE REMODELED.

The interior of the Colonial Theatre will be remodeled during the Summer in such a way that the complaints that were made last season by spectators in the balcony who could not see what was being done on the stage will be done away with. The pitch of the balcony was so bad that most of the stage was hidden from people sitting in certain seats, and the attaches were kept in hot water all the time by those who were unfortunate enough to be given the undesirable seats. The plans for the alterations have been drawn by McElfatrick and Sons, and work will be begun at once.

MAJOR BURK'S BIRTHDAY.

Major Burk celebrated his sixty-second birthday on Wednesday, June 21, and was kept busy all day receiving the congratulations of his many friends. He was at the White Rats headquarters in the St. James Building all day, and from time to time actors and comrades of the Major in the G. A. R. dropped in to shake his hand and wish him good luck. The Major is still as brisk as the proverbial bee, and can go through his gun drill as well as he did in the strenuous days forty years ago, when he juggled a gun in defense of the Union.

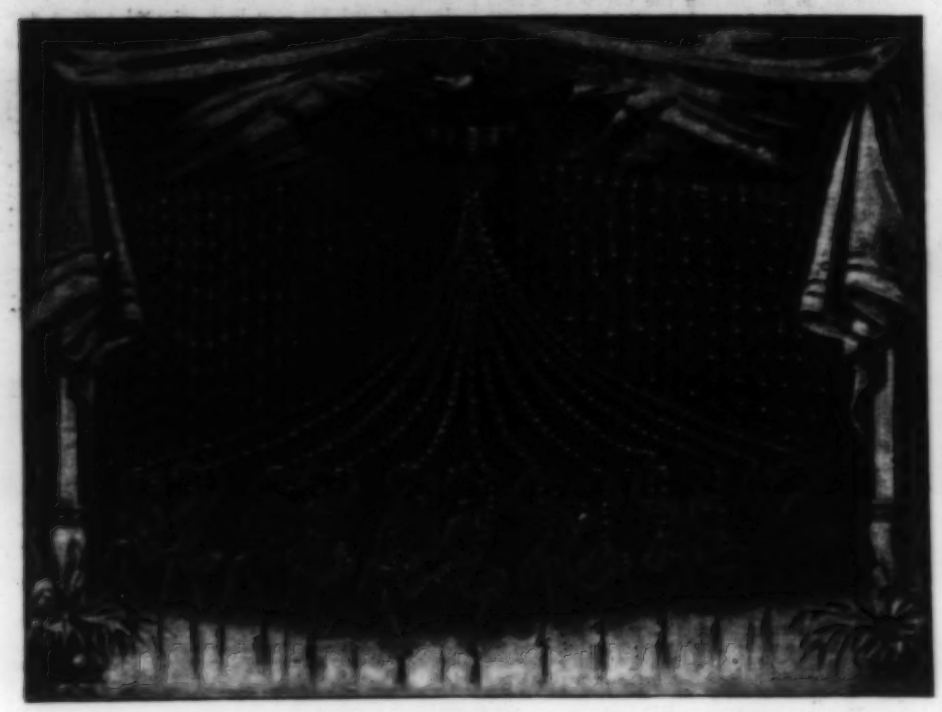
FLAG FOR THE WHITE RATS.

The wall of the office of the White Rats in the St. James Building is draped with the folds of a very handsome silk American flag, presented to the society by Lou Robinson, of the Robinson-Baker Trio. The flag has a peculiar history, having been made in Russia from the finest quality of Japanese silk. It is needless to say that the Russian officials did not catch a glimpse of this splendid banner, or it might never have reached the Rats, who are very proud of it and show it to visitors with much enthusiasm.

F. F. PROCTOR, JR., BACK FROM EUROPE.

F. F. Proctor, Jr., who has been in Europe for nearly two years, returned home on Thursday morning looking the picture of health. During his absence Mr. Proctor spent much of his time in London, Paris and other big cities keeping a sharp lookout for vaudeville turns that might be available for engagements on the Proctor circuit. He saw every act of note in Europe, and is able to give an expert opinion on the value of the various turns for use on this side of the ocean.

VAUDEVILLE. | VAUDEVILLE.



Armstrong's Electrical Dance!

One of the features of the New York Theatre Roof Garden for the Summer. . . . . .

WILL BE IN VAUDEVILLE AGAIN NEXT SEASON WITH THE VASSAR GIRLS.

FRED NIBLO

"The American Humorist"

Swept by ocean breezes this week. Playing Percy Williams' Seaside Emporium.

W. C. FIELDS

July 3, Empire, Hanley, England. July 10, Empire, Manchester, England.

Come, Grandpa, take this shoe-brush and part sister's hair.

BERT **LESLIE and DAILEY** ROB'T

The boys they talk so much about.

HURRAH FOR ST. JAMES.

"Swells from the Pacific."

KELLY AND VIOLETTE

Ultra Fashion Plates

Open Palace Theatre, London, soon. Exclusive engagement for an indefinite period.

HOWARD THURSTON

World's Master Magician. En tour the world.

Has originated and invented more successful illusions than any living magician.

THE MUSICAL LAUGH MAKERS.

FRED **ECKHOFF AND GORDON** ANNA

In Twenty-four Minutes of Solid Laughs and Applause.

Away from all others—real music and clean comedy. Address WM. MORRIS.

VAN ALSTYNE and HENRY

EGBERT VAN ALSTYNE ★ LOUISE HENRY

Presenting a Clever Act

JAMES E. McCOY AND MISS BESSIE JACKSON

SPECIAL VAUDEVILLE FEATURE

Dan's Dan. Van Dyke and Eaton (Ollie Eaton) Co. F. MACK, Manager.

MARGARET ASHTON

The American Soprano.

Touring Europe. One Continued Success.

COLISEUM, LONDON, ENG.—JUNE 6 TO JULY 24.

Address WARNER & CO., 29 Wellington Street, Strand, London, Eng., or MIRROR office.

DOHERTY SISTERS

BACK IN AMERICA.

East End Park, Memphis, Tenn., June 25 July 1.

American Representatives, PITROT AND GERARD

VAUDEVILLE. | VAUDEVILLE.

SEASON 1905-6. VAUDEVILLE ONLY.

ROBERT DOWNING

(THE FAMOUS GLADIATOR)

Presenting his superb spectacular production, complete in every detail—Handsome scenery—Gorgeous costumes—Electrical effects—Strong Company well cast.

Written for laughter, but it has a plot and a good one

THE TITLE

"TWO KINGS AND A QUEEN"

OR A TRIP TO VENUS

Written expressly for Mr. Downing by H. D. Cottrell, Esq.
Nothing quite so elaborate ever offered in Vaudeville

Production ready by August 15th. Booking now. For time and terms address

THE ROBERT GRAU VAUDEVILLE AGENCY

New York Theatre Building New York, N. Y.

ARTHUR and MILDRED

BOYLAN & CO.

Presenting

Jack and Jill

By WALBA HEEGAN

Big success at Keith's, Philadelphia, last week. Woolworth Roof Garden, Lancaster, Pa., this week. Time all booked until Aug. 5th, then open with Too Proud to Beg, for season.—Regards to all.

SENSATION IN VAUDEVILLE

CHAS. **GUYER AND O'NEIL** NELLIE

Booked solid until August. Then Europe.

Stuart Barnes

Direction GEO. HOMANS.

GREAT LePAGES

The Man who Jumps,
Is at the White City, Collinwood,
Bumping the Bumps.
The old and young,
In fact all ages, are talking about
THE GREAT LePAGES.

Address week June 19, 26, White City, Collinwood, O. July 3, Lakeside Park, Akron, O.

Per., 120 French St., Buffalo, N. Y.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates. Permanent address, Hannibal, Mo.

EDMUND DAY

"THE SHERIFF"

Booked from August 6th, 1905, to May 7th, 1906.

Address WILLIAM MORRIS, 6 West 28th Street.

GREENE and WERNER

"BABES OF THE JUNGLE."

From June 1 to Aug. 21, resting at Summer home, Macatawa Park, Mich.

SAIL FOR ENGLAND SEPTEMBER 4.

HAPPY FANNY FIELDS

The American Dutch Girl.

EXTRAORDINARY SUCCESS. A FAVORITE EVERYWHERE.

America, June 19—Aug. 28.

Address WARNER & CO., 29 Wellington Street, Strand, London, Eng., or MIRROR office.

CHAS. E. MAUDE S.

INNESS AND RYAN

CONEY ISLAND, Wheeling, W. Va. *The Wheeling Telegraph*, June 14, says: "Inness and Ryan, singers and comedy nationalist premier entertainers, were the hit of the evening and were warmly received by the audience."

Week June 25, Olentangy Park, Columbus, Ohio.

"Shame on you." Address B. A. MYERS, 134 W. 37th St., N. Y.

"TATERS"

Will tell you in the next issue.

CHARLES HORWITZ

Author of the best one act plays in vaudeville "The Trading Stamp Fiend" for Mr. Stuart Robson and Co. "A Boy on Broom" for Lehay and Clayton. "The Two Senators" for Rogers, Mack and Lawrence, "Mrs. Murphy's Second Husband" for Gracie Emmet and Co., "A Medical Discovery" for Kine and Greybold, "A Strange Boy," "A Matrimonial Solicitor," "The Widow Wise," "Inness's Luck," "The Electric Boy," "A Rustic Romeo," "The Ball Room Fiend," "A Summons" and "A Hold-Up" for Charlotte Weaver and Lorimer Johnstone, and many other hits. For terms on Sketches, Plays and Monologues, address

Care JOS. W. STERN AND CO. CHARLES HORWITZ, 34 East 21st St., New York.

GRIFF WILLIAMS AND VANOLA MELBURN

Photo by Haymarket Studio, Chicago.

Above is a picture of Griff Williams and Vanola Melburn, who have a neat and pleasing act, in which their combined talents show to advantage. They have just finished a season of twenty-two successful weeks, closing last week at Pastor's, where they were enthusiastically received. They have booked return dates everywhere they have played, at advantageous terms, as they will hereafter play only twice daily instead of three times, as they formerly did. Miss Melburn has a fine soprano voice that she uses with great skill, and her singing has won universal praise. The banjo playing introduced in the act is a big feature, and their comedy is of a high order of excellence

HIPPODROME TO CLOSE.

Thompson and Dundy announce that the Hippodrome will close for the season with the evening performance on Saturday, July 1. The big playhouse will reopen about Sept. 1 with A Yankee Circus on Mars and The Raiders. A production new and unusual throughout and equalling in every way the success of the inaugural entertainment will be presented later in the Fall. Frederic Thompson is now ransacking Europe for new acts, new names and new faces for the Hippodrome. He will return early next month with an assortment of contracts which he has cabled will deplete Europe of theatric and circus celebrities. The Hippodrome opened on April 12, and three-quarters of a million persons have attended. There has been no vacant seat at any night performance, and the daily matinees have been nearly as liberally patronized.

EMMA CARUS MARRIED.

Emma Carus, the well-known deep-voiced vocalist, was married on Sunday last to Henry J. Everall, who has been managing her business affairs for some time. Mr. Everall is also in the wine trade. Miss Carus has been prominent in New York musical productions for several seasons, having risen from the ranks of the burlesquers through high-class vaudeville, until she was graduated into the forces of Henry W. Savage, by whom she was engaged for the part of Lady Peacock in Woodland. Her last engagement was as Lady Longreen at the Wistaria Grove, which part she resigned a few days ago to prepare for her marriage.

EMPIRE CIRCUIT SESSION.

The managers interested in the Empire Circuit had another session in Cincinnati recently, and completed arrangements for the coming season. They control forty-two theatres, and during the session the bookings for all the houses was arranged. The Railroad Committee, consisting of Managers, Fennessy, Rife, Drew, Whalen and Butler, were given the power to clear up all unfinished business. They will have a meeting once a week to discuss any matters of mutual interest that may come up.

MUSICAL JOHNSTONS HOME.

The Musical Johnstons returned to New York last week from London, after an absence of nearly a year and a half, having made a trip around the world, traveling over 30,000 miles, visiting Honolulu, the chief cities of New Zealand, Australia, Ceylon, Egypt, England and Scotland, their act being a big success everywhere. They will remain in America until Christmas, after which they will return to Europe to fill dates already contracted for. They are booked until 1907.

VAUDEVILLE IN BROOKLYN.

The Bohemian Girl closed the season at the Orpheum, Brooklyn, last week and in spite of hot weather drew good audiences. The house will be reopened in the Fall with high class vaudeville.

The Casino, Manhattan Beach, opened June 24 with a strong bill, including Eddie Foy and company, Louis A. Simon and Grace Gardner, Fred Niblo, Katie Rooney, Charles F. Semon, Patty Brothers, Herbert Brookes, Lutz Brothers, and Ila Grannon.

Pain's Fireworks Spectacle, and Fall of Port Arthur is doing splendid business nightly.

At the Brighton Beach Music Hall last week May Robson headed the bill. Others were Holcombe, Curtis and Webb, Cliff Gordon, Lillian Tyce and Irene Jermon, Sam Elton, Frank H. White and Lew Simmons, Niblo and Reilly, and Parker's dogs. This week the offering is Mr. and Mrs. Sidney Drew, Four Huntings, Yorke and Adams, Terley, Cartmel and Harris, Charles Mildare, Griff Brothers, and Van Sisters.

At Henderson's last week the Heidelberg Cadets were the feature. H. T. Santra, Eugenie Soule, and G. E. Losee scored in good singing, and the balance of the act proved pleasing. Others were Zimmer, World's Comedy Four, Petching Brothers, Almont and Dermont, Mignani Family, Carmen Sisters, St. Onge Brothers, Jean Ardell and company, Russell and Tillyne, Eddie Reeves, Axtell and Howard, and Esmeralda Sisters. This week includes Union Gatling Guards, Archer's Filipino Girls, Three Sisters De Faye, World's Comedy Four, St. Onge Brothers, Petching Brothers, Nat Clifford, Lorelle and Grant, Edward Stephens, Madge Lawrence, Russell and Locke, Caldera, Tommy Burnett, Cooper and Harney, and Galletti's monkeys.

The Boer War and other big amusements of Coney suffered last week during the rainy weather. Luna Park and Dreamland were noticeable for their scattered attendance. Charlie Crane at Dreamland announces the opening of the latest attractions, Hell Gate and Touring Europe. They are both drawing large crowds. Creation still excites great interest and completes the list of late openings.

At Luna the Chicken Incubators proved the latest opening a big success. The other attractions are all drawing well and the new acts at the free circus comprise Seub's bears, Caicedo, the Nohrens, Josie Ashton, Chick, and Bellecliare Brothers.

GEORGE TREWILLIGER.

NOTES FROM HOUDINI.

BLACKPOOL, ENGLAND, June 13.

Blackpool is the Coney Island of England. Whitmonday, which is June 12, is a holiday on which nearly all of England is represented in Blackpool. Cheap trips are arranged, and some of the fares are reduced to such a price that one can almost make an all night jump and return for a few shillings, with the privilege of remaining in Blackpool several days. It is a very good idea, and thousands of people come here to enjoy themselves. The town has several large theatrical enterprises, foremost being the Tower, Palace, and Hippodrome. They all run big music hall entertainments. Among the bills advertised for this week I note Lockhart's elephants, Spadoni, the cannon juggler; Dayton troupe, Imro Fox, Swan and Bambard, Howard and Harris, Keen and Waller, the Burnles, the Mumming Birds, and Herr Chantl, who does a quick change act that is very good. At the Hippodrome the undersigned tops the programme; Caban, with his sixteen ponies, bottoms the bill, and Steel and Laing are the "middle men." This place is under the management of Signor Pepi, the well-known change artist and erstwhile rival of Fregoli. Pepi made a lot of money with his act, and is now manager of several places—Barrow on Furness, Blackpool, etc.

Wrestling will once again boom in England. Hackenschmidt has returned to fill his engagements, and his opening in Manchester was the signal for all wrestlers to awaken. Romanoff, the Russian, lasted two weeks, and now from Germany the champion Jacobus Koch comes to challenge Hackenschmidt. Koch, by the way, has won the championship of the world, and offers 5,000 marks (about $1,250) if he fails to throw Hackenschmidt. This man comes to England next week, and this is the very first inkling of what will occur.

Another thing that may be interesting is that the Coliseum in London, which is a failure, will very likely be the "Covent Garden" of the future. From what I can learn, the Duke of Bedford has made a certain offer to tear down the old Covent Garden, and has offered a building and a fabulous sum to the holders of the lease of Covent Garden. So it will not be much of a surprise if things will come as I predict. They have called for another £50,000 on the shares of the Coliseum, and things are getting to a fine point at the present moment. It is a pity that such a magnificent palace should be a loss. It is said that they have not had a winning week since its opening. Personally, I think it is a case of "biting off more than you can chew." The Lyceum since it has changed into a once-a-night house is doing better business, and it will be a permanent institution.

In a German town called Treibsee a sharpshooter visited the circus of Heppenheimer, and there saw a trained dog show representing the Japanese and Russian armies. Naturally the Russian dogs were defeated, but this sharpshooter, not being in sympathy with the Japs, calmly drew a pistol and shot several of the Japanese dogs dead. He was seized by the Germans and held hostage for the sum of 8,000 marks for killing the best dogs of the troupe. At the present moment the sharpshooter is still a "prisoner of war," as he has not the wherewithal to pay.

I note an advertisement in a German paper which reads as follows: "Wanted, a first-class carpenter, who can do a musical performance and assist in comedy sketch. One who sings tenor preferred." Evidently some one going on the road that wants to have a cheap company. Perhaps if stranded he will be able to book his "artists" in some trade shops along the line.

You seldom hear of theatricals on that beautiful Summer resort, Isle of Man, which is about four hours' sail from Liverpool. The season opens Whitmonday, June 12, and runs until the end of September. The Derby Castle, as well as the Palace Music Hall, always engages the biggest stars in Europe, and no salary is too large. The stage occupies a spot near the centre of the dance hall, and is as fine a place as ever has been used to display variety acts. For the opening week at the Derby Castle the bill consists of Theo Hardeen, Handcuff King, who is headliner; Radford and Valentine, comic jugglers; Viviana, the dancer. Between acts the audience do some dancing themselves to pass the time away. At the Palace the Brothers Webb are topping the bill, and one of the numerous but good Tiller troupes hold second place, while the perpetual bioscope manages to take up the rest of the time between dances. At the Empire Theatre Mons. Togo (no relation to the Japanese fighter) does a flute solo, billed as the "Human Flute," and offers £1,000 to any one that can duplicate him. I should not be surprised if his challenge is for some one to duplicate his performance, but the bills read, "£1,000 to any one that can duplicate him." At the Grand Theatre several acts are billed, the features being Carle and Carmelli and Galway Herbert in a farce-comedy called Facing the Music.

American performers ought to be very careful about signing contracts known as "office contracts" which are held out to them by the English agents, because the English laws hold you responsible for whatever you put your signature to. You will be compelled to pay percentages to two agents if you are not careful. Some time ago Maria Kendal was compelled to pay percentages to George Foster, who had originally booked her at a small salary, when Harry Day stepped in and obtained double the amount that Foster got for Miss Kendal; but the law forces her to pay double commission for the full amount of her contract. I will devote a letter to the contracts here in England, as the Continental trickery is sometimes introduced, and you may fall into a trap, which entangles you so that the British courts give you their sympathy but decide against you. One manager, I hear, has a tricky clause on the back of his contracts which reads several ways, and the "pro" will find that although he has signed for, say, £30, when he plays certain towns his salary has been reduced 25 per cent. So be sure to read over all your contracts before you sign.

J. Deutsch, the Hungarian agent, is now a full-fledged manager. He has three attractions, and as all are working he is doing extra well. He is the sole manager of the Tschin Man, Chinese magicians; the Four Darktown Entertainers, whom he has billed as the "Trained Quartette from Dahomey," and the Four Black Mexican Girls, in song and dance. Regarding the last named acts, I think he took the girls from the troupe that Madame Woolner Kohn, of Leipzig, brought to Europe, and brought them to Russia to fulfill their contracts, after which I think he split the company and is doing extra well.

You have read about "Loop the Loop" riders being hurt or killed. Well, for the first time I have run across a case where one of the audience was hurt by the "looper" falling down. A fireman named Karl Gabbert was stationed at Circus Busch in Berlin. His place was on the long staircase down which the cyclist Morok rode at full speed. One evening Mr. Fireman happened to be in the way of the flying wheel, and was thrown down to the stair, landing with the usual "dull, sickening thud." After the fireman was discharged from the hospital he was unable to do any more work, as he was suffering from what is known in German as "*Verletzungen eine erschutterung des central-nervensystems*," which could be translated into English as "had his central nerve system well shaken and damaged." The only thing to be done for him was to grant him a pension for being hurt while on duty, and this the Police President of Berlin granted; so all are happy and satisfied.

"The Judges decide that slow music can break a leg!" would make a proper headline for an account of the lawsuit that was brought to the courts in Karlsruhe. At the Colosseum in that city last October a young woman named Brodiascha Boreischika was engaged to do a dance which for want of a better name I must call, as per her advertisement, "The Bioscope Dance." In this she dances naturally in time to music, and the light effects are thrown in time with the orchestra. During her rehearsals the leader played her music in a very slow manner. She protested that her music must be played faster, or she could not do justice to her work. The leader said he would play faster in the evening, but failed to do so, playing the dance so slowly that the young woman had to stand on the tips of her toes so long that eventually she broke several of the small bones. She sued the management for 9,000 marks, claiming that had her music been played properly this accident could not have occurred. The judges decided that the manager was not responsible, but as the orchestra was engaged by the manager he was indirectly responsible, and the company would have to pay her the sum of 6,500 marks, for which she was willing to compromise. As this sum is almost equal to $1,000 it will pay the management to have their leader follow instructions hereafter.

The Empire Theatre, Leicester Square, is going to close up for three months, canceling all contracts, under a clause which I think is marked No. 4, which goes on to say that if the Government or City Council compels them to make any changes they have the right to cancel all contracts. Well, they have been ordered to make a few changes, and will close up for three months, so as to make the changes demanded. Perhaps the bad business the past year has had something to do with this sudden closing, but then, when we look at the report of the Oxford Music Hall, things look a bit mysterious. In one of the London papers I read an article which says that the thirteenth annual report of the Oxford was good reading for the shareholders. Mr. Toser in reading the report stated that they had made a good profit, paying the same interest as in the past two years; that they had placed £6,000 in the reserve fund; had given the managers a present of £500 in addition to their contracted salary (which is about $2,500), and wound up his brilliant speech, saying that the only heavy expenses were artists' salaries, and that these must be cut down or the music halls would be forced to close! I wonder if Mr. Toser would like to make compound interest in twelve months? If the artists are receiving larger salaries than in days of yore, and the house is paying the same dividend, the shareholders certainly ought not to think that they are being ruined, especially when they can present their managers with the tidy sum of £500.

There is a rumor afloat that certain men connected with the Alhambra Theatre, London, are going to start an opposition music hall to Barrasford's in Paris. If this is the case, very likely Oswald Stoll will start something doing in the gay capital, unless he has had "plenty" with the London Coliseum.

HARRY HOUDINI.

TOM DIXON STRICKEN.

Tom Dixon, of Dixon, Bowers and Dixon, the well-known acrobatic comedians, was stricken with locomotor ataxia while playing last week in Mahanoy City, Pa. The attack came on Monday, and Mr. Dixon was taken to the Pottsville Hospital. As a result of his illness the trio have canceled their engagements.

VAUDEVILLE JOTTINGS.

Joel P. Corin, known to the profession as Purcell, the Musical Comedy King, has joined the benedicts, having on May 4 married Kathryn E. Corliss, of Oceanport, N. J. Mrs. Corin is a non-professional, but will travel with her husband and appear in his new act, which will be known as Joel P. Corin and his Musketeer Four. The act will be featured with the new musical production, The Great I Am, for two years, after which it will make a tour of Europe.

St. Joseph Lodge, No. 46, T. M. A., gave a social session June 2 in honor of its members who are with the Gaskill forces, and an invitation was extended to all members of the profession who were in the city at the time. Brother Virgil Wise was master of ceremonies and made a short address of welcome. The following people took part in the entertainment: W. H. Wisbert, Florence Earl, Warner and Warner, Mr. Norton, J. P. Smith, Roberta Trio, Brother H. F. Myer, Trask and Gladden, Jack Cassin, Irene Earl, Burt Williamson and Jess Sampson, Dr. Floyd H. Spencer, Mr. Fisher, Brother Walter R. Early, S. H. Thompson, and Brother "Stump" Davis. One hundred and eighty-six people signed the book as visitors, and several visiting brothers were present. A funny incident occurred when the Beer Committee started to tap the kegs. No mallet could be found and one of the members obligingly unstrapped his wooden leg, which saved the situation.

Kittie O'Brien writes that owing to the fact that she and her partner, Lisette Dunio, have frequently been referred to as a "sister team," she has decided that hereafter her act will be known as Kittie O'Brien and co. She will present a sketch called Nora's Fortune.

John E. Turton, who used to sing well in vaudeville, is now manager of Montmorency Falls Park, Quebec.

Through the courtesy of the Kaphan Theatrical Syndicate a grand benefit will be given, matinee and evening, on July 26, at the Academy of Music, in behalf of the Japanese Orphan Relief Fund. A number of prominent artists have volunteered for the occasion.

The Al. G. Field Greater Minstrels will introduce an entirely new use for electricity in modern stagecraft next season. New models and patents are now being perfected by the Edison Electric Company for Mr. Field. When they are completed a great transformation will be recognised, it is said. The attraction will be an entirely new organization, so far as performance is concerned. Sixty-four people will appear, with "Doc" Quigley as manager and Walt M. Leslie as general representative.

The Baldwin airship and an exhibition of wireless telegraphy are among the new attractions at Brighton Beach, Coney Island, where the Beer War is still drawing large audiences. The boardwalk connecting Brighton and Manhattan Beach is finished and concessions are being rapidly taken up in the space behind the Brighton bathing pavilion. The appearance of this part of Coney Island has been entirely transformed under the new regime.

Dorothy Morton replaced Emma Carus as Lady Longreen in When We Are Forty-one at the Wistaria Grove last week and scored a hit.

There was a rumor afloat a few days ago to the effect that F. F. Proctor intended putting in an opera co. for the Summer at his Twenty-third Street Theatre. Resident Manager G. E. Graham sent out a strong denial of the rumor, which is ridiculous, as the big vaudeville programmes that have been put on at this house have drawn splendidly. The scale of prices has been increased, as the bills warrant it, and in the evenings reserved seats on the ground floor cost 75 cents and $1.

The new acts at Wistaria Grove this week are the Four Lukens, Pongo and Lee, and the Pantzer Trio.

Next week at the Paradise Gardens a demonstration of wireless telegraphy will be given by Captain Bloom.

Captain Jack Bonavita, the intrepid one-armed lion tamer, who is now at Bostock's, Dreamland, Coney Island, announced on Sunday last that he had been married in Paris on April 26 to Princess De Montgiron, of Belgium.

Blanche Lavigne has replaced Edith Decker with the Grand Opera Trio. She has a good, clear voice and sings the part of Marguerite quite well.

Mrs. Elizabeth Assy, who ran away with the John Robinson Circus when she was sixteen years of age, and has since been known as "Circus Liz," has fallen heiress to $500,000 from the estate of Peter Kimberly, of Sharon, Pa.

Pearl Andrews, William Turner, and Raymond Youngman introduced a new act at Proctor's Fifty-eighth Street Theatre on Sunday evening last. It consists of the trio from the first act of Il Trovatore. Jose Van den Berg and William Parry rehearsed the act, which was well received.

Howard Welsman has retired as manager of the Empire Theatre, Columbus, O. Mr. Welsman promoted the company that built the Empire, and worked very hard to make it a success.

"The Pied Piper of Hamelin," otherwise known as Hans Bunting, a Hungarian, has been engaged to make his first American appearance at the Wistaria Grove July 3. The act consists of 150 trained white rats, which are put through many tricks while their trainer plays a pipe.

The Gilbert and Sullivan review at the Aerial Gardens gave way last night to a musical skit by John J. McNally, called the Whole Damm Family and the Damm Dog. Stella Mayhew, Maude Lambert, D. L. Don, Catherine Hayes, and Wilfred Gerdes are in the cast.

The May Howard Extravaganza co. will open on the Empire Circuit in August.

The Three Constantine Sisters write to say that the billing of Ned Nye's act should be Ned Nye and the Three Constantine Sisters, and not Ned Nye and the Whirlwind Girls.

It is possible that Annie Russell may appear in vaudeville next season. M. S. Bentham has sent an agent to Europe to negotiate with her and several other well-known stars who are now on the other side of the ocean. If the agent, who is thoroughly qualified to carry on negotiations with people of prominence, is successful, Mr. Bentham will spring a number of big surprises on the vaudeville world next season.

De Veir and Lippman have returned after a very successful tour through the South. Mr. De Veir will rest for the Summer and go to the mountains and open early in August on the Orpheum Circuit.

A syndicate has been formed to produce Silas G. Pratt's music drama, "America," in picture, music and song at Brighton Beach this season. A special theatre is being built on the Pike, near the Boer War spectacle, and performances will be given afternoon and evening.

Joe Weber is in London securing attractions for his Chicago Hippodrome, which will open in January. In the face of hot competition he has secured the Cascade Ballet, which was the sensation of the season at the Folly Marigny in Paris. Eight girls were employed in this novelty in the french capital. Mr. Weber will utilise twenty-four.

The latest rumor from the Far West is to the effect that there is a movement on foot to form a gigantic pool of all the vaudeville theatres in the Northwest and California. The capitalisation of the company, if it is ever formed, will be in the neighborhood of $1,000,000.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Bryant—Chutes, 'Frisco, June 26-1.
Abbott, Annie—Toronto, Can., June 26-1.
Acker and Gilday—Pastor's, N. Y., June 26-1.
Adamini and Taylor—Alhambra, London, Can., June 19-Aug. 5.
Adams and White—Lemp's Park, St. Louis June 26-1.
Adams, Musical—Bijou, Wausau, Wis., June 26-1.
Adams, Edwards and Zeke—Pastor's, N. Y., June 26-1.
Adgie and Lions—Luna Park, Cleveland, June 26-1.
Agnew and Langweed—Merchants' Carnival, Portland, Me., June 22-1.
Aherns, The—Baker, Portland, Ore, June 26-15.
Alarcon's Mexican Trio—Forest Park, Kansas City, June 26-1.
Allen, Searl and Violet—Keith's, Boston, June 26-1. Pastor's, N. Y., 3-8.
Allen, Will F.—Casino, Ontario Beach, N. Y., June 12-1.
Allini's Monkeys—Hammerstein's, N. Y., June 26-1.
Almond, Tom—Freebody Park, Newport, R. I., June 26-1.
Alton, Ethel—Brookside Park, Athol, Mass., June 26-1, Mayflower Grove, South Hanson, 3-8.
Alva, Alice—Cook's Park, Evansville, Ind., June 26-1.
Alvin Brothers—River Park, Winnipeg, Can., June 26-1.
Ametas—Ingersoll Park, Des Moines, Ia., June 25-1.
Anderson and Goines—Park, Brunswick, Me., June 26-1.
Anderson, Madge—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Angelo's Troupe—Luna Park, Pittsburgh, June 26-1.
Araminto and Burke—Keith's, Phila., June 26-1.
Archer and Crocker—Valley, Syracuse, N. Y., June 26-1.
Archer's Filipinos—Henderson's, Coney Island, June 26-1.
Armstrong and Holly—Auditorium, Chgo., June 26-1.
Arnold, Ozzerita—O. H., Manitowoc, Wis., June 26-1.
ASHTON, MARGARET—Coliseum, London, June 5-24.
Auburns, Three—Bijou, Marquette, Mich., June 26-1.
Aurora's Bears, Mlle.—Dreamland, Coney Island, N. Y.—indefinite.
Austins, Tossing—Palace, Belfast, Ire., 3-8.
Avolos, Four—Keith's, Phila., June 26-1.
Bailey and Fletcher—Norumbega Park, Auburndale, Mass., June 26-1.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Ranney—Monmouth, Revere, Mass., June 19-1.
Baker, Peter—Casino, Toledo, O., June 26-1.
Baker, Tony—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Ballaster Sisters—Hippodrome, N. Y.—indefinite.
Bancroft Trio—Olympic, Chgo., June 26-1.
Barlow's Elephants—Hippodrome, N. Y.—indefinite.
Barnes and Washburn—Crystal, St. Joseph, Mo., June 26-1.
Barnes, Stuart—Freebody Park, Newport, R. I., June 26-1.
Barrows and Lancaster—Coliseum, London, Eng., June 5-July 8.
Barry and Wolford—Keith's, Phila., June 26-1.
Bartlett and Collins—Unique, Los Angeles, June 26-1.
Bartletta, Musical—Unique, Winnipeg, Can., June 26-1.
Bates and Ernest—Lyric, Lincoln, Neb., June 26-1.
Beard, Billy—Casino, Nashville, Tenn., June 1-30.
Beaty and Price—Lyric, Lincoln, Neb., June 26-1.
Bedouin Arabs—Orph., 'Frisco, June 26-8.
Beecher and May—Shellport Park, Wilmington Del., June 26-1.
Benner, Emelie—Island Park, Augusta, Me., June 26-1.
Bernsteins, The—Bijou, La Crosse, Wis., June 26-1. Garrick, Burlington, Ia., 3-8.
Bevan and Desmond—Cascade Park, Berlin, N. H., June 26-1.
Bingham, J. W.—Bijou, Marquette, Mich., June 26-1.
Bissett and Scott—Olympic Park, Newark, N. J., June 26-1.
Bissonnette and Newman—Oak Summit Park, Evansville, Ind., June 26-1.
Blondell, Edward—Proctor's 23d St., June 26-1.
Bloom and Cooper—Keith's, N. Y., June 26-1.
Bordette, Madeline—Oakwood Park, Pittsburgh, June 26-1.
Bosanko and Radcliffe—Lakeside Park, Dayton, O., June 26-1.
Bowery Newsboys' Quartette—Sans Souci Park, Chgo., indefinite.
Boylan, Arthur and Mildred—Woolworth's, Lancaster, Pa., June 26-1.
Bradfords—Riverside Park, Montreal, Can., 2-8.
Brandow and Wiley—Keith's, Boston, June 26-1.
Briscno—Grand, Seattle, Wash., June 26-1.
Bristol's Ponies—Riverview Park, Baltimore, June 26-1.
Brittons, The—Budavara, Budapest, Austria, May 29-June 15.
Brooks, Herbert—Casino, Manhattan Beach, N. Y., June 24-1.
Brooks, Jeanne—Park, Marion, Ind., June 26-1.
Browne, Whistling Tom—Idora Park, Youngstown, O., June 26-1, Rocky Springs Park, East Liverpool, 2-8.
Burke and Dempsey—Norumbega Park, Auburndale, Mass., June 26-1.
Burkes, Juggling—Crystal, Milwaukee, June 26-1.
Burnette, Tommy—Henderson's, Coney Island, N. Y., June 26-1.
Burns, Harry—Orph., Novelty, Sioux Falls, S. D., June 26-1, Orph., St. Paul, Minn., 3-8.
Burton and Burton—Trocadero, Chgo., June 26-8.
Caicedo—Luna Park, Coney Island, N. Y., June 12-8.
Caldera—Henderson's, Coney Island, N. Y., June 26-1.
Campbell and Brady—Park, Pittsburg, Kan., June 26-1, Vinewood Park, Topeka, 2-8.
Campbell, Dillon and Campbell—Riverside, Saginaw, Mich., June 26-1, Wenona Beach, Bay City, 2-8.
Canova—Woolworth's, Lancaster, Pa., June 26-1.
Capitol City Four—Pastor's, N. Y., June 26-1.
Carberry and Stanton—Cook's Park, Evansville, Ind., June 26-1.
Carillo, Leo—Keith's, Boston, June 26-1.
Carlin and Otto—Keith's, N. Y., June 26-1.
Carre's Animals—Hippodrome, N. Y.—indefinite.
Carroll—Alcazar, Denver—indefinite.
Carroll and Clarke—Cook's Park, Evansville, Ind., June 26-1.
Carrolls, Three—Electric Park, Balto., June 26-1.
Carrollton and Hodges—Olympic, Chgo., June 26-1.
Carson Brothers—Lake Compounce, Southington, June 26-1.
Cartmell and Harris—M. H. Brighton Beach, L. I., June 26-1, Hammerstein's, N. Y., 3-8.
Cassady, Eddie—Steel Pier, Atlantic City, N. J., June 26-22.
Chadwick Trio—Electric Park, Newark, N. J., June 26-1.
Cherry and Bates—Southern Park, Pittsburgh, June 26-1.
Chester, Mlle.—Keith's, Boston, June 26-1.
Christopher—Bell Oakland, Cal., June 26-1.
Christy and Willis—West End Park, New Or., June 26-1.
Clark and Florette—Lexington Park, Boston, June 26-1.
Clark and Temple—Unique, Fresno, Cal., June 26-1, Unique, Bakersfield, 3-8.
Clark, John F.—Pastor's, N. Y., June 26-1.
Clark, Lucy—Metropolitan, London, June 26-15.
Clarkdonians, The—Hippodrome, N. Y.—indefinite.
Cleodoras—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Clifford, Nat—Henderson's, Coney Island, N. Y., June 26-1.
Clivette—Forest Park, Kansas City, June 26-1.
Coco—Wistaria Grove, N. Y.—indefinite.
Cole's dogs—Valley, Syracuse, N. Y., June 26-1.
Colby and Way—Shea's, Buffalo, June 26-1.
Cole and Johnson—Paris, France June 15-July 15. Palace, London, Eng., 17—indefinite.
Colgrove's Horses—West End Park, New Or., June 26-1.
Collins and Hart—Tivoli, London, Eng., June 12-July 31.
Colonial Septette, Ye—Shea's, Buffalo, N. Y., June 26-1, Temple, Detroit, 3-8.

"JOHN JASPAR, JR."
"THE SUN DO MOVE."
(Negro Burlesque Sermon.)
Open for vaudeville and other summer engagements.
Something Rich.
Address JOHN JASPAR, JR., care *Mirror*

Columbians, The—Forest Park Highlands, St. Louis, June 19-1.
Conser's Dogs—Family, East St. Louis, Ill., June 26-1.
Conchas, Paul—Forest Park, Highlands, St. Louis, June 26-1, Fontaine Ferry Park, Louisville, 2-8.
Conlon and Hastings—Farm, Toledo, O., June 26-1.
Conway and Leland—Empire, Cardiff, Wales, June 26-1.
Cook and Clinton—Proctor's 23d St., June 26-1.
Cooper and Harvey—Henderson's, Coney Island, N. Y., June 26-1.
Cooper, James and Lucia—Electric Park, Newark, N. J., June 26-1.
Corbett, James J.—Proctor's 23d St., June 26-1.
Corbley and Burke—Junction Park, Beaver Falls, Pa., June 26-1.
Cornalias, Eight—Freebody Park, Newport, R. I., June 26-1.
Cotton's Donkeys—Riverview Park, Balto., June 26-1.
Coughlin, John—Keith's, N. Y., June 26-1.
Courthorpe, Jane—Farm, Toledo, June 26-1.
Craig, Richy W.—Norumbega Park, Auburndale, Mass., June 26-1.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
Crimmins and Gore—Athletic Park, Buffalo, June 26-1.
Cushman and St. Clair—Lake Side Park, Webb City, Mo., June 26-1.
Dagwell, Aurie—Keith's, Boston, June 26-1.
Dahl, Katherine—Palace, Belfast, Ire., 3-8.
Dale, Violet—Keith's, Phila., 3-8.
Dalvines, The—Casino, Rocky Point, R. I., June 26-1.
DAY, GEORGE W.—Orph., 'Frisco, June 26-8.
Daytell, Madge—Park, Springfield, Ill., June 26-1.
Dayton Sisters—Midland, Fort Dodge, Ia., June 26-1.
De Acos, The—White City, Chgo., June 26-1.
D'Arville Sisters—Hot Springs, Ark., June 26-1.
De Faye Sisters, Three—Henderson's, Coney Island, N. Y., June 26-1.
De Greaux, The—Ideal, Fon-du-Lac, Wis., June 26-2, Bijou, Racine, 3-9.
De Rossett and Excels—White Oak Park, New Britain, Conn., June 26-1.
De Serris, Henriette—Orph., 'Frisco, 2-30.
De Varo and Curtis—Chester Park, Cincinnati, June 25-1.
De Weese, Jennie—Cineograph, Los Angeles, June 26-1.
De Witt, Shorty and Lillian—Olympic Park, Newark, N. J., June 26-1.
Delmore and Wilson—Paris, France, June 12-1, Empire, Hackney, London, Eng., 3-8, Empire, Holloway, 10-15.
Delphino and Delmora—Farm, Toledo, 2-8.
Demonio and Bell—Southern Park, Pittsburgh, June 26-1.
Derenda and Green—Mountain Park, Casino, Roanoke, Va., June 26-1, Rivermont Park Casino, Lynchburg, 3-8.
Devlin and Doherty—Pastor's, N. Y., June 26-1.
Dervin, J. T.—Unique, Santa Cruz, Cal., June 26-1.
Diavolo—Wenona Beach, Bay City, Mich., June 26-1.
Dida—Hammerstein's, N. Y., June 19-1.
Dixon, Burt and Leon—Lakeview Park, Terre Haute, Ind., June 26-1.
Dockray, Will—Medford Boulevard, Boston, June 26-1.
DOHERTY SISTERS—East End Park, Memphis, Tenn., June 26-1, Temple, Detroit, 3-8.
Donovan, Fanny—Lyceum, 'Frisco, June 26-1.
Don and Thompson—Spring Brook Park, South Bend, Ind., June 26-1.
Doone, Allen—Empire, Cambridge Springs, Pa., June 26-1.
Dorgeval, Therese—Shea's, Buffalo, June 26-1, Keith's, N. Y., 3-8.
Dorsch and Russell—Myers' Lake Casino, Canton, O., June 26-1.
Downey, Leslie T.—Novelty, Stockton, Cal.—indefinite.
Drawee—Tivoli, London, Eng., May 15-31.
Dresser, Louise—Olympic, Chgo., June 26-1.
Drew, Mr. and Mrs. Sydney—M. H., Brighton Beach, N. Y., June 26-1.
Dubec's Animals—Manhattan Beach, Denver, June 26-1.
Duffy, Sawtelle and Duffy—Southern Park, Pittsburgh, June 26-1.
Dumonds, Les—Stratford, Eng., 3-8, Shepherd's Bush, 10-15.
Dunn and Evelyn—Pier, Atlantic City, N. J., June 26-1, Guvernator's, Atlantic City, 3-8.
Dupree, George and Libbie—Bijou, Manitowoc, Wis., June 26-1.
Du Vries, Sam—Ingersoll Park, Des Moines, Ia., June 25-1.
Earl and Wilson—Sheridan Park, Highland, Ill., June 26-1.
Edmonds, Joe—Keith's, Phila., June 26-1.
Eldrid, Gordon—Gaiety, Springfield, Ill., June 26-1.
Eldridge, Press—Lake Park, Canton, June 26-1, M. H. Brighton Beach, 3-8.
Eller, Gloie—Alcazar, Denver—indefinite.
Elliose—Electric Park, Newark, N. J., June 26-1.
Elmore and Cottrell—Bijou, Mariette, Wis., June 26-1.
Elton Polo Trio—Luna Park, Pittsburgh, June 26-1.
Elton, Sam—Electric Park, Balto., June 26-1.
Emperors of Music, Four—Doyle's, Atlantic City, N. J., June 26-1.
Empire City Quartette—Orph., Los Angeles, June 19-1.
Ernst Brothers—Luna Park, Pittsburgh, June 26-1.
Evans Trio—Bijou, Duluth, Minn., June 26-1.
Everhart—Lyceum, London, June 1-Sept. 30.
Fadettes, The—Keith's, Boston—indefinite.
Fagan and Merriam—Bijou, Hamilton, O., June 26-1.
Fairchilds, The—Cedar Rapids, Ia., June 26-1.
Farrell, Cliff—Oakford Park, Greensburg, Pa., June 26-1.
Feldman and Ball—Electric Park, Kansas City, June 24-1, Forest Park, Little Rock, Ark., 3-15.
Fentelle and Radcliffe—Spring Grove Park, Springfield, O., June 25-15.
Ferguson and Passmore—Wonderland Park, Danville, Ill., June 25-1.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Ferrell Brothers—Olympic Park, Newark, N. J., June 26-1.
Fields and Hanson—Unique, San Jose, Cal., June 26-1.
Fields, Nettie—Mannion's, St. Louis, June 26-1.
FIELDS, W. C.—Circo Pariah, Madrid, Spain, June 1-30, Empire, Hanley, Eng., 3-8, Empire, Manchester, 10-15.
First, Barney—Lakewood Park, Terre Haute, Ind., June 26-1.
Fisher and Johnson—Bell, Oakland, Cal., June 26-1.
Fisher, Susie—Keith's, N. Y., June 26-1.
FISHER, MR. AND MRS. PERKINS—Casino, Toledo, O., June 25-1, Avon Park, Youngstown, 2-8.
Fitzgerald, H. V.—Washington Park, Bayonne, N. J., June 26-1.
Fitzhugh, Anna—Hammerstein's, N. Y., June 25-1.
Flora, Mildred—Shea's, Buffalo, June 26-1.
Florence Sisters—Aumont, Moscow, Russia, June 26-Sept. 1.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.
Ford Brothers and Sisters—Olympic, Chgo., June 26-1.
Foster's Dog Mike—Farm, Toledo, O., June 26-1.
Fox and Hughes—Riverside Park, Boise, Ida., June 11-July 15.
Fox and Summers—Coney Island, Wheeling, W. Va., June 26-1.
Fox, Della—Farm, Toledo, June 26-1.
Foy, Eddie—Casino, Manhattan Beach, N. Y., June 24-1.
Francis and Arabians, Emma—Keith's, Phila., June 26-1.
Franciscos, Two—Gaiety, Springfield, Ill., June 26-1.
Franzmathes and Lewis—Wonderland Park, Danville, Ill., June 26-1.
Fredericks, The—Bell, Oakland, Cal., June 26-1.
French, Henri—Olympic, Chgo., June 26-1.
Gallando—Keith's, Boston, June 26-1.
Galletti's Monkeys—Henderson's, Coney Island, N. Y., June 19-1.
Gardner and Vincent—Lyceum, London, Eng., 3-31.
Gardner, West and Sunshine—Guvernator's, Atlantic City, N. J., June 19-1.
Garrity Sisters—Olympic, Chgo., June 26-1.
Gatling Guards—Henderson's, Coney Island, June 26-1.
Gavin, Platt and Peaches—Oakwood Park, Pittsburgh, June 25-1.
Gaylord, Bonnie—Crystal Park, Sedalia, Mo., June 26-1.
Geiger, John—Park, East Liverpool, O., June 26-1.
Genaro and Bailey—Hammerstein's, N. Y., June 26-1.
Genaro and Theol—Dusseldorf, Germany, May 1-June 30, Hippodrome, London, Eng., 1-Aug. 30.
George and Harrington—Hampton Beach, Hampton, N. H., June 26-1.
Gilroy, Haynes and Montgomery—Norumbega Park, Auburndale, Mass., June 26-1.
Girl in Red Domino—Wistaria Grove, N. Y.—indefinite.
Glenroy and Russell—Grand, Victoria, B. C., June 25-1.
Goldsmith and Hoppe—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Goolmans, Musical—Lake Quinsigamond, Worcester, Mass., June 26-1.
Gordon and Hayes—Godfroy's, Grand Rapids, Mich., June 26-1.
Gordons, Three—Unique, Los Angeles, June 26-1.
Gorman and West—Woolworth's, Lancaster, Pa., June 26-1.
Gottlob, Mr. and Mrs.—Orph., Seattle, Wash., June 26-1.
Gould and Suratt—Orph., Los Angeles, June 25-8.
Gracie and Reynolds—Unique, Los Angeles, 3-8.
Grand Opera Trio—Freebody Park, Newport, R. I., June 26-1.
Grannan, Ida—Casino, Manhattan Beach, N. Y., June 24-1.
Gray and Graham—Rocky Springs Park, Lancaster, Pa., June 26-1, Henderson's, Coney Island, N. Y., 3-15.
Gregory and Wood—Keith's, Boston, June 26-1.
Griff Brothers—M. H., Brighton Beach, N. Y., June 26-1.
Gross, William—Bijou, Green Bay, Wis., June 26-1.
Gunning, Louise—Proctor's 23d St., June 26-1.
Guyer and O'Neil—Keith's, Phila., June 26-1.
Hague and Herbert—Bijou, Racine, Wis., June 26-1.
Hale, Willie and Francis—Hippodrome, London, Eng., June 5-July 22.
Hall and Colburn—Garrick Burlington, Ia., June 26-1.
Hall, Anna—Concordia Garden Peru, Ill., June 26-1.
Hammond, Mr. and Mrs. Charles D.—Kansas City—indefinite.
Hardies, The—Crystal, Kokomo, Ind., June 26-1.
Harden Family—Utahna, Ogden, Utah, June 26-1.
Harper, Lucille—Bijou, Marinette, Wis., June 26-1.
Harrison, Lee—Proctor's, Newark, N. J., June 26-1.
Hart and Dillon—Coney Island, Wheeling, W. Va., June 25-1.
Hart, Ruby—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Hart, Willie and Edith—Keith's, Boston, June 26-1.
Harvey, W. S.—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Hathaway, Belle—Olympic Park, Newark, N. J., June 26-1.
Hayman, Mr. and Mrs. Jack—Fairview Park, Dayton, O., June 25-1, Empire, Cambridge Springs, Pa., 3-8.
Hay, Unicycle—Lagoon, Cincinnati, June 25-1.
Hefron, Tom—Coney Island, Cincinnati, June 19-1.
Helf, Sadie—Electric Park, Newark, N. J., June 26-1.
Henderson and Ross—Four Mile Creek Park, Erie, Pa., June 25-1.
Hengler Sisters—Proctor's, Newark, N. J., June 26-1.
Hennings, Lewis and Hennings—Ramona Park, Grand Rapids, Mich., June 25-1.
Henry and Frances—Keith's, N. Y., June 26-1.
Henry, Eugene—Monarch Park, Lawton, O., June 25-1.
Herald Square Comedy Four—Glendale Casino, Nashville, Tenn., June 26-1.
Herbert and Willing—Lake View Park, Terre Haute, Ind., June 25-1.
Herbert's Dogs—Luna Park, Pittsburgh, June 26-1.
Herrmann, Adelaide—Casino, Manhattan Beach, N. Y., 3-9.
Hickman Brothers—Keith's, Phila., June 26-1.
Hill and Whitaker—Pavilion, London, Eng., 12—indefinite.
Hill, Will—Luna Park, Coney Island, N. Y.—indefinite.
Hilton, Fred—Alfresco Beach, Peoria, Ill., June 25-8.
Hines and Lewis—Steeplechase Pier, Atlantic City, N. J., June 26-1.
Hoey and Lee—Keith's, Phila., June 26-1.
Hogan, Ernest—Hammerstein's, N. Y., June 19-1.
Holman, Hayward and Holman—Rae's Park, Joplin, Mo., June 26-1.
Holmes, Taylor—Keith's, N. Y., June 26-1.
Holt, Alf—Electric Park, Kansas City, June 26-1.
Howard and Linder—Oakwood Park, Pittsburgh, June 26-1.
Howard Brothers—Coliseum, London, Eng., June 5-July 15.
Huegel Brothers—Family, Butte, Mont., June 25-1.
Huntings, Four—M. H., Brighton Beach, N. Y., June 26-1.
Hutchinson, J. K.—Pastor's, N. Y., June 26-1.
Hyde and Heath—Utahna, Ogden, U., June 26-1, Utahna, Salt Lake City, 3-Aug. 23.
Imhof, Conn and Corinne—Mannion's, St. Louis, June 26-1.
Imperial Japanese Guards—Hammerstein's, N. Y., June 26-1.
Innes and Ryan—Olentangy Park, Columbus, O., June 25-1.
Jackson and Douglas—Gennett, Richmond, Ind., June 26-1.
Jacques, Nanon—Woolworth's, Lancaster, Pa., June 26-1.
James and Davis—Woodlyn Park, Camden, N. J., June 26-1.
Jennings and Jewell—Unique, Winnipeg, Can., June 26-1.
Johnson, Davenport and Lorella—Casino, Toledo, June 26-1.
Jones and Sutton—Oakwood Park, Pittsburgh, June 26-1.
Juniper and Hayes—Rye Beach, N. Y., June 26-1.
Kates Brothers—Ingersoll Park, Des Moines, Ia., June 25-1.
Kaufman, Reba—Alhambra, London, Eng., May 15-July 31.
Keane, J. Warren—Keith's, Phila., June 26-1.
Keatons, Three—Ingersoll Park, Des Moines, Ia., June
Keeley Sisters—Terrapin Park, Parkersburg, W. Va., June 26-1.
Keenan, Frank—Keith's, Boston, June 26-1.
Kelcy and Kennedy—Park, Bayonne, N. J., June 26-1.
Kelly and Reno—Wistaria Grove, N. Y.—indefinite.
Kelly and Violette—Forest Park Highlands, St. Louis, June 26-1.
Kelly, Spencer—Spring Grove Casino, Springfield, O., June 25-1.
Kelly, Walter C.—Keith's, Boston, June 26-1.
Kennedy and Rooney—Shea's, Buffalo, 3-8.
Kenton, Dorothy—Kursaal, Lucerne, Switzerland, 1-31.
Kenyon and De Garmo—Cascade Park, Berlin, N. H., June 26-1.
Kherns and Cole—Sans Souci Park, Chgo.—indefinite.
Kingsley and Lewis—Keith's, N. Y., June 26-1.
Klein, Ott Brothers and Nicholson—Hammerstein's, N. Y., June 26-1, Hippodrome, London, Eng., 17-Aug. 19.
Knoetzer—Lemp's Park, St. Louis, June 26-1.
Koppe and Lind—Keith's, Boston, June 26-1.
Kosure and Chaplin—Novelty, Oakland, Cal., June 26-1.
Kurtis' Dogs—Fontaine Ferry Park, June 26-1.
La Adelea—Burt's, Davenport, Ia., June 26-1.
La Clair and West—Tumbling Dam Park, Millville, N. J., June 26-1.
La Dell—Empire, Colorado Spring, June 26-1.
La Mar—Bell, Oakland, Cal., June 26-1.
Lambert and Pierce—Savin Rock Park, New Haven, Conn., June 26-1.
La Mothe Trio—Olympia Park, Chattanooga, Tenn., June 26-1.
Lancaster, Freda—Hollywood Park, Balto., June 26-1.
Lancaster, Tom—Spring Lake Park, Trenton, N. J., June 26-1.
Lane, Arthur—Luna Park, Cleveland, May 18—indefinite.
Larkins and Patterson—Olympic, Chgo., June 26-1.
Laurent—Olympic, Chgo., June 26-1.
La Vails, The—Grand, Tacoma, Wash., June 26-1.
La Velle and Grant—Henderson's, Coney Island, N. Y., June 26-1.
La Vine and Leonard—Orph., 'Frisco, June 26-1, Orph., Los Angeles, 3-15.
La Vine and Waltone—Electric Park, Kansas City., June 18-1.
Lavine-Cimaron Trio—Proctor's, Newark, N. J., June 26-1.
Lawrence, Madge—Henderson's, Coney Island, N. Y., June 26-1.
Le Barr—Star, Seattle, Wash., June 26-1.
Le Clair and Bowan—Washington Park, Bayonne, N. J., June 26-1.
Le Clair, John—Electric Park, Ottawa, June 26-1.
Le Dent, Frank—Harlem Park, Rockford, Ill., June 25-1, Polly, Chgo., 3-8.
Lee, Helen—Electric Park, Balto., June 26-1.
Lee, Mr. and Mrs. James P.—Grand, Tacoma, June 26-1.
Leigh, Ben—Empire, Gloucester, N. J., June 26-1.
Leighton, Lillian—Ben's, Escanaba, Mich., June 26-1.
Leipzig, Nate—Keith's, N. Y., 3-8.
Lenert— Empire, Springfield, Ill., June 26-1.
Leonard, Grace—Myers' Lake Casino, Canton, O., June 26-1.
Le Page—White City, Collinwood, O., June 26-1, Lakeside Park, Akron, 3-8.
Leslie, George W.—Washington Park, Bayonne, N. J., June 26-1.
Lester and Moore—Forest Park Highlands, St. Louis, June 26-1.
Lewis, Al.—Bijou, Marquette, Mich., June 26-1.
Libby and Trayer—Wheeling Park Casino, Wheeling, W. Va., June 26-1, Olentangy Park, Columbus, O., 2-8.
Litchfield, Mr. and Mrs. Neil—Casino Park, Kalamazoo, Mich., 3-8.
Lloyd, Herbert—Keith's, Phila., June 26-1.
Louise, Mlle.—Luna Park, Coney Island, N. Y.—indefinite.
Lucy and Lucier—Manhattan Beach, Denver, June 26-1.
Lukens, Four—Wistaria Grove, N. Y., June 26-1.
Lutz Brothers—Casino, Manhattan Beach, N. Y., June 24-1.
Lynotte Sisters—Valley, Syracuse, N. Y., June 26-1.
McCarthy, Myles—Olympic, Chgo., 3-8.
McCauley, Joe—Unique, Minneapolis—indefinite.
McCune and Grant—Cedar Point, Sandusky, O., June 26-1.
McGinnis, John D.—Rustic Palace, Hot Springs, Ark., June 26-1.
McIntyre and McAvoy—Lake Michigan Park, Muskegon, Mich., June 25-1.
McKinnon and Reed—Boom's Park, Mayflower, Mass., June 26-1.
McLeod, Andrew—Southern Park, Pittsburgh, June 26-1.
McMahon's Watermelon Girls—Proctor's 23d St., June 26-1.
McNatt, Keegan and Mullaney—Dorney Park, Allentown, Pa., June 26-1.
McPhee and Hill—Keith's, Phila., June 26-1.
McSorley and Eleanore—Green Front, Deadwood, S. D., June 26-1.
McVeigh and Daly—Wistaria Grove, N. Y.—indefinite.
MACARTE SISTERS—Hippodrome, London, Eng., June 8-1, Empire, Sheffield, 3-8, Palace, Hull, 10-15.
Mac and Mac—Park, Tupper Lake, N. Y., June 26-1.
Macart's Dogs and Monkeys—Proctor's 23d St., June 26-1.
Madcaps, Three—Pastor's, N. Y., June 26-1.
Magee, Clem C.—Bijou, Escanaba, Mich., June 26-1.
Magee, Jack E.—Berkshire Park, Pittsfield, Mass., June 26-1.
Magnani Family—Electric Park, Balto., June 26-1.
Majestic Musical Four—Keith's, N. Y., June 26-1, Keith's, Phila., 3-8.
Marco Twins—Fontaine Ferry Park, Louisville, June 26-1.
Marcenas, The—Keith's, Boston, June 26-1.
Marriott Twins—Chester Park, Cincinnati, June 26-1.

CORA QUINTEN

—The originator of—

THE LITTLE MOTHER——in——THE FATAL WEDDING

OPEN FOR ENGAGEMENT. First class managers address, Cubitt, 118 West 45d St.

Marquards, The—Saratoga Park, Pottsdam, Pa., June 26-1.
Marshall, the Mystic—Pastor's, N. Y., June 26-1.
Martha, Mlle.—Shea's, Buffalo, June 26-1.
Martine Brothers—Seguin Tour, South America, June 15-Oct. 15.
Martin and Ridgeway—Pastor's, N. Y., June 26-1.
Mason's Society Belles—Ingersoll Park, Des Moines, Ia., June 25-1, Olympic, Chgo., 3-8.
Mathieus, Juggling—Pleasure Beach, Norwalk, O., June 25-1.
May and Miles—Broadway, Los Angeles, June 26-1.
Meehan's Dogs—Freebody Park, Newport, R. I., June 26-1.
Meers, The—Circus Variete, Stockholm, Sweden, June 1-30, Blackpool, Eng., 17-31.
Meier and Mora—Empire, Newcross, Eng., June 26-1, Empire, Stratford, 3-8, Empire, Shepherd's Bush, 10-15.
Melroy Trio—Novelty, Oakland, Cal., June 26-1.
MEREDITH SISTERS—Stoll Tour, Eng.—indefinite.
Merrills, Marvelous—Orph., Los Angeles, June 25-1.
Messenger Boys' Trio—Olympic, Chgo., June 26-1.
Mildare, Charles—M. H., Brighton Beach, N. Y., June 26-1.
Millman Trio—Paragon Park, Nantasket Beach, Mass., 3-8.
Mitchell and Cain—Lexington Park, Boston, June 26-1.
Mooney and Holbein—Spring Grove Casino, Springfield, O., June 25-1.
Moore, Tom—Keith's, Phila., June 26-1.
Mora, E. T.—Steeplechase Pier, Atlantic City, N. J., June 19-1.
Morris, Nlan—Shea's, Buffalo, June 26-1.
Morton and Diamond—Washington Park, Bayonne, N. J., June 26-1.
Morton, James J.—Fontaine Ferry Park, Louisville, June 26-1.
Mortons, Four Juggling—Bijou, Dubuque, Ia., June 26-1.
Mosher, Houghton and Mosher—Keith's, N. Y., June 26-1.
Mullen and Corelli—Springfield Park, South Bend, Ind., June 26-1.
Murphy and Andrews—Grand, Helena, Mont., June 26-1.
Murphy and Frances—Shea's, Buffalo, June 26-1.
Murphy, Mr and Mrs. Mark—Proctor's 23d St., June 26-1, Proctor's, Newark, N. J., 3-8.
Musketeers, Four—Renwick Park, Ithaca, N. Y., June 26-1.
Mystic Crucible—Luna Park, Cleveland, May 18—indefinite.
Navassar Troupe—Wistaria Grove, N. Y.—indefinite.
Newell and Niblo—Coliseum, Terre Haute, June 25-1, Spring Grove Park, Springfield, O., 2-8.
NIBLO, FRED—Casino, Manhattan Beach, N. Y., June 26-1.
Norman, Mary—Casino, Toledo, June 26-1.
Norworth, Jack—Olympic, Chgo., June 26-1.
Nowlin, Dave—Keith's, N. Y., June 26-1.
Nugent, J. C.—Proctor's, Newark, N. J., June 26-1.
Nye, Ned—Keith's, N. Y., June 26-1.
O'Brien and Havel—Freebody Park, Newport, R. I., June 26-1.
O'Brien, Kitty—Olentangy Park, Columbus, June 25-1, Coney Island, Cincinnati, 2-8.
Olson Brothers—Olympic, Chgo., June 26-1.
Onri, Adele Purvis—Almeda Park, Butler, Pa., June 26-1.
Panzer Trio—Wistaria Grove, N. Y., June 26-1.
Parkers, The—Woodlynn Park, Camden, N. J., June 26-1.
Patty Brothers—Casino, Manhattan Beach, N. Y., June 24-1.
Paulinetti—Coliseum, London, Eng., June 19-Aug. 7.
Pelletier, Dora—Electric Park, Newark, N. J., June 26-1.
Pelot, Fred and Annie—Farm, Zanesville, O., June 25-1, Olentangy Park, Columbus, O., 2-8.
Personi, Camille—Casino, Toledo, O., June 26-1.
Petching Brothers—Henderson's, Coney Island, N. Y., June 19-1.
Phelps, Orren and Minnie—Godfroy's, Read's Lake, Grand Rapids, June 26-8.
Phillips and Merritt—Pastor's, N. Y., June 26-1.
Pierce and Roslyn—East End Park, Memphis, June 25-1, Forest Park, Kansas City, 2-8.
Platte—Hyatt Park, Columbia, S. C., June 26-1.
Potter and Hartwell—Norumbega Park, Auburndale, Mass., June 26-1.
Powell's Marionettes—Proctor's, Newark, N. J., June 26-1.
Powers and Theobald—Recreation Park, Fresno, Cal., June 26-1.
Powers, Mr. and Mrs. John T.—Acme, Sacramento, Cal., June 26-1.
Queen's Fan—Woolworth's, Lancaster, Pa., June 26-1.
Quinlan and Mack—Proctor's, Newark, N. J., June 26-1.
Radford and Valentine—Hippodrome, Hastings, Eng., 3-8, Alhambra, Brighton, 10-15.
Rae and Brosche—Lexington Park, Boston, June 26-1.
Raimun and Good—Lake Contrary Park, St. Joseph, Mo., June 26-1, Fort Sheridan Park, Highwood, Ill., 2-8.
Ramsay Sisters—Lakeview Park, Terre Haute, Ind., June 26-1.
Ranf, Claude—Metropolitan, Duluth, Minn., June 25-1.
Ratzenbenders, Six—Hammerstein's, N. Y., June 26-1.
Redford and Winchester—Forest Park, Highlands, St. Louis, June 25-1, Fontaine Ferry Park, Louisville, 2-8.
Reed and Shaw—Freebody Park, Newport, R. I., June 26-1.
Reeds, Musical—G. O. H., Butte, Mont., June 25-1.
Reklaw, Dan—Olympic, Chgo., June 26-1.
Reno and Smith—Valley, Syracuse, N. Y., June 26-1.
Renos, The—Bijou, Fon-du-lac, Wis., June 26-1.
Rice Family—Avon Park, Youngstown, O., June 26-1.
Richards and Cathcart—Unique, Los Angeles, June 26-1.
Rinehart, Stella—Washington Park, Bayonne, N. J., June 26-1.
Riccobono's Horses—Paragon Park, Nantasket Beach, Mass., June 26-1.
Robinson, Ethel—Spring Grove Casino, Springfield, O., June 26-1.
Rochefort and May—Bijou, Hamilton, O., June 26-1.
Ronay Sisters—Hippodrome, N. Y.—indefinite.
Rooney and Bent—Proctor's, 23d St., June 26-1.
Rooney, Katie—Casino, Manhattan Beach, N. Y., June 24-1.
Rosaire and Doretto—Lyceum, London, Eng., June 19-8.
Ross and Lewis—Hippodrome Manchester, Eng., June 26-1, Gaiety, Dundee, Scot., 3-8, Hippodrome, Salford, Eng., 10-17.
Roth, Charles—Rye Beach, N. Y., June 26-1.
Russell and Buckley—Lion Palace, N. Y., June 26-1.
Russell and Dunbar—Utahna, Salt Lake City, June 26-1.
Russell and Locke—Henderson's, Coney Island, N. Y., June 26-1.
Russell, Bijou—Hippodrome, Ipswich, Eng., June 26-1 Hippodrome, Eastbourne, 10-15.
SABEL, JOSEPHINE—Paris, France—indefinite.
Samson and Delilah—Electric Park, Balto., June 26-1.
Sato, O. K.—Kursaal, Lucerne, Switzerland, June 16-30.
Savoy Quartette—Savin Rock, New Haven, Conn., June 26-1.
Schell's Lions, Mme.—Lexington Park, Boston, Mass., June 26-1.
Sears—Central Park, Allentown, Pa., June 26-1, Oakland Park, Easton, 3-8.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Semon, Charles F.—Casino, Manhattan Beach, N. Y., June 24-1.
Sharp Brothers—Valley, Syracuse, N. Y., June 26-1.
Sheck Brothers—Olympic, Chgo., June 26-1.
Shields and Paul—Orph., Los Angeles, June 19-1.
Siddons Brothers—Guvernator's, Atlantic City, N. J., June 26-1.
Silvern and Emerie—Spring Grove Casino, Springfield, O., June 26-1.
Simon and Gardner—Casino, Manhattan Beach, N. Y., June 24-1
Simpson, Cheridah—Keith's, Boston, 3-8.
Sims, Rooble—Park, Kalamazoo, Mich., June 26-1.
Sinclair and Carlisle—Family, East St. Louis, Ill., June 26-1.
Smirl and Kessner—Temple, Detroit, June 26-1.
Smith and Arado—Godfroy's, Grand Rapids, Mich., June 26-1.
Smith and Fuller—Lake Michigan Park, Muskegon, Mich., June 25-1.
SNYDER AND BUCKLEY—Fontaine Ferry Park, Louisville, June 26-8.
Somers and Wible—Baseball Park, Chester, Pa., June 26-1.
Spissell Brothers and Mack—Shea's, Buffalo, June 26-1.
Spraguellos, The—Rye Beach, N. Y., June 26-1.
St. Belmos, The—Bass' Point, Nahant, Mass., June 26-1.
Stein-Eretto Family—Circo Parish, Madrid, Spain, June 1-30.
Steinhart and Thomas—Washington Park, Bayonne, N. J., June 26-1.
Stephens, Paul—Olympic Park, Newark, N. J., June 26-1.
Stephens, Edward—Henderson's, Coney Island, N. Y., June 26-1.
St. John and Le Fevre—Pleasure Bay, N. J., 1—indefinite.
Stoddard and Wilson—Mannion's, St. Louis, June 26-1.
Stone and Lind—Keith's, Phila., June 19-24.
Stone, Beth—Valley, Syracuse, N. Y., June 26-1.

OATMAN

16 WEST 39TH STREET.

I offer my Imported Dresses, Coats, etc., at prices from $25.00 to $100.00, less than one-half the original cost; also all my novelties in Dress-goods, Silks, Velvets, Laces, Embroideries, etc.

T. H. Winnett Offers on Royalty

"Deserted at the Altar," "The Forbidden Marriage," "When Women Love," "Sins of the Night," "New York Day by Day," "A Young Wife," "On the Frontier," "The Heart of a Hero," and 1,000 others—for road production—FULLY EQUIPPED. Plays for sale, revised, written to order and staged. $50,000 to invest by THE EMERGENCY PRODUCERS.
T. H. WINNETT, Director,
1402 Broadway, New York City.

RYEDE PUZZLE
A phenomenal piece of mechanism made of sheet steel. Can be used as a key ring, name plate or fob chain. Where the Ryede Puzzle is in sight, it causes a sensation. Will send sample by mail for 10c. RYEDE SPECIALTY WORKS, Rochester, N. Y.

PASTOR'S 14th St., near 3d Ave.

OPENS DAILY AT 11:30 A. M.

The Capital City Four, Bonnie Thornton, F. K. Hutchinson and Co., John F. Clark, 3 Madcaps, Mr. and Mrs. George H. Wilson, Marshall the Mystic, Acker and Gilday, Adams and Edwards, Martin and Ridgeway, Devlin and Doherty, Phillips and Merritt.

CHAS. DEFLESH, Scenic Artist.

For Theatre, Stock and Productions. References from Wittenhals, Forrester, and the last season 40 productions for Mortimer Snow's Stock Company.
Address, 2 Ave. A., New York City.
Telephone: 2671 Orchard.

WANTED.

A YOUNG MAN of good appearance to act as Master of Ceremonies at Plaza by the Sea. No one considered but a man of good address, and a gentleman. Apply in person at Plaza by the Sea. ASBURY PARK, N. J.

AKEHURST,

Furnished Apartments, has removed to 640 8th Ave., cor. 41st Street.

MELODRAMA

A1, small cast, juvenile male star, for sale, royalty, or manager with capital enough to handle. Address
X. Y. Z., 220 East 60th St.

IND.—SHELBYVILLE.

City Opera House

Good show town of 12,000. Drawing pop. 15,000. 20 factories and all busy. House new. Seats 1,200. For open time address
FRIDAY & BRONSON, Mgrs.

St. Onge Brothers—Henderson's, Coney Island, N. Y., June 19-1.
Stuart—Electric Park, Balto., 10-15.
Sully and Phelps—People's, Leavenworth, Kan., June 26-1.
Sully Family—Frontier Park, Erie, Pa., June 26-1, Shea's, Buffalo, 3-8.
Sutton and Sutton—Mannion's, St. Louis, June 26-1.
Swickard, Mr. and Mrs. Joseph P.—Oakwood Park, Jeannette, Pa., June 26-1.
Swift and Barton—Valley, Syracuse, N. Y., June 26-1.
Sylvester, Lawrence—Electric Park, Newark, N. J., June 26-1.
Taylor, Mac—Palace, Boston—indefinite.
Teal, Raymond—Casino, Los Angeles, June 5-Aug. 5.
Ten Brooke, Lambert and Ten Brooke—Proctor's, Newark, N. J., June 26-1.
Ten Ichi Troupe—Freebody, Newport, R. I., June 26-1.
Terley—M. H., Brighton Beach, N. Y., June 26-1.
Thatcher, Eva—Unique, Winnipeg, Can., June 26-1.
Theresita, La Belle—Wistaria Grove, N. Y.—indefinite.
Thompson, Harry—Olympic, Chgo., June 26-1.
Thorne, Mr. and Mrs. Harry—Fairyland, Paterson, N. J., June 26-1, Electric Park, Albany, N. Y., 3-8.
Thornton, Bonnie—Pastor's, N. Y., June 26-1.
Titcomb, Heloise—Orph., Los Angeles, June 26-1.
Toledo and Price—Lexington Park, Boston, Mass., June 26-1.
To-To—Hammerstein's, N. Y., June 5-1.
Troubadour Four—Riverton Park, Portland, Me., June 26-1.
Troubadours, Three—Robinson Park, Fort Wayne, Ind., June 26-1.
Tsuda—Almeda Park, Butler, Pa., June 26-1.
Valdis Sisters—Paragon Park, Nantasket Beach, Mass., June 18-1.
Valadon, Paul—Keith's, N. Y., June 26-1.
Van Sisters—M. H., Brighton Beach, N. Y., June 26-1.
Vanos, The—Raimont Park, Lynchburg, Va., June 26-1.
Vickers, Mattie—Casino, Toledo, O., June 26-1.
Vida, Mlle.—Casino, Los Angeles, Cal., June 26-1, Grand, San Diego, 3-8.
Vokes, May—Keith's, Phila., June 26-1.
Waldorf and Mendes—Skating Rink, Galt, Can., June 26-1.
Washer Brothers—Earl, Pueblo, Col., June 26-1, Colorado Springs, 3-8.
Welsh and Estes—St. John, Can., June 26-1.
West and Van Sicien—Olympic, Chgo., June 26-1.
West, John A.—Fontaine Ferry Park, Louisville, June 26-1.
West, Julia—Proctor's 23d St., June 26-1, Proctor's, Newark, N. J., 3-8.
Westcott, Eva—Idora Park, Youngstown, O., June 26-1, Rocky Springs Park, East Liverpool, 2-8.
Whipple, Waldo—Riverside Park, Bangor, Me., June 26-1, Westwood Park, Dedham, Mass., 3-8.
White and Simmons—Keith's, N. Y., June 26-1.
White and Stuart—Farm, Toledo, 3-8.
Willis, Susanne—Olympic, Chgo., June 25-1.
Wilson, Mr. and Mrs. George H.—Pastor's, N. Y., June 26-1.
Wilton Brothers—Hammerstein's, N. Y., June 26-1.
Winter, Winona—Marsden Rock, June 26-1, Sunderland, 3-5.
Woodward, I. T.—Washington Park, Bayonne, N. J., June 26-1.
World and Kingston—Wonderland, Detroit, 3-8.
World's Comedy Four—Henderson's Coney Island, N. Y., June 19-1.
Yackley and Bunnell—Hanover Park, Meriden, Conn., June 26-1.
Yale Trio—Casino, Los Angeles, June 26-1, Grand, San Diego, Cal., 3-8.
Yammamoto Brothers—Casino, Toledo, June 26-1.
YEAMANS, ANNIE AND JENNIE—Proctor's 23d St., June 19-24.
Yorke and Adams—M. H., Brighton Beach, N. Y., June 26-1.
Young

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic this week: Four Fords, Henri French, West and Van Sicien, Jack Norworth, Schenck Brothers, Louise Dresser, Messenger Boys' Trio, Larkins and Patterson, Garity Sisters, Laurent and co., Olson Brothers, Dan Recklaw, Carrolton and Hodges, Bancroft Trio.——Sans Souci: Musical stock in pavilion theatre and concerts.——Coliseum: Webb's Band and Blanche Mehaffey soloist.——Ravinia Park: Damrosch's Symphony Orchestra.——Trocadero: Burlesque stock.——Chutes: Vaudeville and concessions.
O. L. COLBURN.

BOSTON, MASS.—There is no real rival to the Fadettes' Women's Orchestra in the long bill at Keith's this week, and a specially interesting programme is provided. The vaudeville acts include Frank Keenan, supported by Florence Fontaine and Edward Elsner, in At the Threshold; Mlle. Chester and her dog, Walter C. Kelly, the Allens, the Mareenas, Aurie Dagwell, Gallando, Gregory and Wood, Leo Carillo, Brandow and Wiley, the Harts, and the biograph.——With the stock co. at the Palace there is an olio presenting Clement and Casillis, the Grahams, the Winstanleys, Seeback, and the San Jose Quartette.——The attractions at Austin and Stone's include Harry Powell's Minstrel Maids, Annita, Perla Musette, Ramir, Constance Sheldon, and Cook, Hull and Johnston.——Out at Norumbega Park appear Gilroy, Haynes and Montgomery, Richy W. Craig, Bailey and Fletcher, Burke and Dempsey, Potter and Hartwell, and the komograph.——Riccabonna's horses and the Vardis Sisters divide honors at Paragon Park.——At Medford, J. W. Gorman presents the Italian Trio, Waller and Magill, Waterbury Brothers and Tenney, Udell and Rosen, Will Dockray, Zelia and Dot, and the komograph.——At Barr Point the vaudeville house managed by Frank R. Cauley, of the Park, opens with F. Allen Coogan, Newton Brothers, Cook and Hall, the Joyces, and Mabel La Favar.——Lexington Park has at its open air theatre Schell's lions, Rae and Brosche, Clark and Florette, Toledo and Price, Mitchell and Cain, and the komograph.——The Point of Pines, which has been open for two special performances, will begin its regular Summer season with vaudeville as the main attraction I.——Items: There will be quite a number of changes in the interior of the Lyceum before it is reopened in August.—F. J. O'Connor, who is doing splendid press work at Keith's, now makes weekly trips to New York to look out for the bookings of the house, just as his predecessor, the late M. J. Keating, used to do.
JAY BENTON.

TOLEDO, O.—At the Casino Kathryn Osterman and an excellent co. put on The Girl that Looks Like Me week June 18-24. This was the first week of a season of this kind of entertainment, which the management intends to sandwich in between vaudeville, and many local favorites, including Rebecca Warren, Fay Courtenay, Charles Dickson and others, will appear. Miss Osterman's week was a big one and she repeated her success of a year ago. Charlotte Townsend played the part of Phyllis Burnham, which she originated, splendidly. Frank Beamish had a congenial part, and Gavin Harris, George Beane, Jane Dora, Mattie Vickers, and Louise McIntyre scored. The comedy was beautifully staged. The attendance was good all week notwithstanding rainy weather.——The Farm adheres firmly to vaudeville and the cozy theatre is packed nightly. Bill for the week included S. Miller Kent and co., Press Eldridge, Burton and Brooks, Kennedy and Rooney, Allen Doone, Brazil and Brazil.
C. M. EDSON.

KANSAS CITY, MO.—At Hopkins' Forest Park June 18-24 a vaudeville bill of much merit found great favor with the crowds. Jack Mason's Society Belles were the headliners and their singing and dancing scored a decided hit. Others on the bill were Lester and Moore, Hastings and Burns, Halley and Meehan, and Rader Brothers, all of whom were well received.——At the Summer theatre in Fairmount Park 18-24 a bill composed of the Shantytown Trio, Maceo and Chicago, Bert Granville, Knopp, Rapier and Granville, and Clayton Macklein was well received by good audiences.——In the German Village at Electric Park 18-24 Lillian Waltons, the female baritone, headed a bill of four numbers, all of which scored hits. Others were Coakley and McBride, Garrity Sisters, and Martin Brothers.
D. KEEDY CAMPBELL.

JERSEY CITY, N. J.—Washington Park, Bayonne (E. A. Schiller, mgr.): Excellent business. Appearing June 19-24: Wangdoodle Four, a fine colored act; Julia Kingsley and Nelson Lewis in a neat sketch; Frank O'Brien, tramp comedian; Archer and Crocker, clever acrobats; the American Trio, good sketch; Carney and Wagner, refined song and dance; Dale and Boyd, good German comedians; Katherine Franklyn, good ballad singer. Booked 26-1: Mr. and Mrs. Alfred Kelcey, assisted by Harold Kennedy; Harry B. Lester, Stella Reinhart, H. V. Fitzgerald, I. T. Woodward, Morton and Diamond, Le Clair and Bowen, and Steinhart and Thomas.——Items: Madden and Jess go with the Utopians again next season.—The Bon Ton is being thoroughly overhauled.
WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The bill for week June 12-18 was a good one. Heading the list were John C. Rice and Sally Cohen in All the World Loves a Lover. Warren and Gardner passed very well as black-faced comedians and singers. De Onso Brothers did some very clever jumping work with barrels. McConnell Sisters, eccentric dancers, and Charles and Edna Harris, who appear in a sketch called The Lamp Post Inspector, were fair. Mabelle Adams, character violinist, was exceedingly clever and was well received. Della Fox remained a favorite from last week.
DON W. CARLTON.

PITTSBURGH, PA.—Luna Park week June 26-1: Hungarian Boys' Band, Angelos Troupe, Herbert's dogs, and the Elton Polio Trio. The Park is now completed, and the attendance is still very large.——Kennywood Park: W. H. Maddock is the feature.——Oakwood Park: Gavin, Platt and "Peaches" Jones and Sutton, Howard and Linder, Madeline Burdette.——Southern Park: Duffy, Sawtelle and Duffy, Cherry and Bates, Demonio and Bell, Andrew McLeod. Great crowds at all parks on Sunday.
ALBERT S. L. HEWES.

CLEVELAND, O.—The Star Theatre closed its season with the performance June 24.——Ingersoll's Luna Park (W. O. Edmunds, mgr.): This resort is becoming more popular each week and the entertainment offered is the best that can be furnished. Adgie and her lions will be an extra feature 26-1. Fanciulli and his band will be an added attraction.——The White City on the Lake will have Nellie B. Chandler's Woman's Orchestra of Boston week 26-1. Bostock's Animal Arena is one of the chief attractions at this resort.
WILLIAM CRASTON.

DENVER, COL.—Manhattan Beach (Denver Recreation Co., mgrs.): Business is increasing every day and many good attractions are offered. Week June 17: Zamora Trio, Alf Holt, Sailor and Barbaretto La Moines, Bonnie Gaylord.——Novelty (Henry Lubelski, mgr.): Three Niemeyers, Knox Brothers, Clifford and Arnhold, Lazalto, and Gus Mortoman.——Crystal (G. I. Adams, mgr.): Washer Brothers, Burger Brothers, Koler and Seymour, the Phelps, Hillory C. Shoan.——Klitch's: Bruton, Zingarella, Dr. Carver's high diving horses, etc.
MARY ALKIRE BELL.

SAN FRANCISCO, CAL.—At the Orpheum June 11-18: William Gould and Valeska Suratt, Smith and Cook, Fred Hurd, John Ford and Mayme Gehrue and co., Marvelous Merrills, La Jolie Titcomb, Shields and Paul, Empire City Quartette, and pictures.——At the Chutes 11-18: The La Valls, Van Fossen and McCauley Milton and De Long Sisters, Charles and Edna Harris, Joe Daming, Los Dahlias, Charles Rigney, and animatiscope.——Fischer's 11-18: Henry Lee and a good co, doing a big business. Next week, Devolo, the dare-devil.
OSCAR SIDNEY FRANK.

NEWARK, N. J.—Proctor's June 19-24: Maggie Cline pleased her audiences immensely. Others were George W. Leslie and co., Pat Rooney and Marion Bent, Ben Welch, Barr and Evans, Trolley Car Trio, Carita Day and co., Yalto Duo. Excellent houses considering the weather.——Olympic Park 19-24: Gorman's high diving horses; also vaudeville.——Greater Electric Park 19-24: "All star" vaudeville.
GEORGE S. APPLEGATE.

CINCINNATI, O.—The vaudeville bill at the Lagoon June 18-24 was headed by Lottie West Symonds and included Faust and Landis in a sketch, the Crotty Trio in songs and dances, Nick Hufford, blackface monologue, and Wolf and Zadella, comedy acrobats.——The bill at Coney Island included Clint and Bessie Robbins, Louisa Schmitz, Tom Heffron, Holmes and Walden, and Will King.
H. A. SUTTON.

BUFFALO, N. Y.—Shea's week June 19 offered Cheridah Simpson, Herbert Lloyd, Rice and Cady, Doris Epworth, Edward Blondell and co., Peschkoff Troupe, Brothers Damm, Smirl and Kesner.——Bohemian Burlesquers, with Andy Gardner, was the attraction at the Lafayette week 19.
P. T. O'CONNOR.

LONDON, CAN.—Bennett's Vaudeville Theatre (C. W. Bennett, prop.; J. H. Alos, local mgr.): McEvoy and May (retained from last week), St. Leon and McCusick, Pitrose, Mlle. Gilberta, Indian Congress, Fostelle and Emmett, Kartella, and pictures make up a good bill June 19-24, but owing to hot weather the attendance has fallen off. This house closes 24 for alterations and will reopen Sept. 4.——Mr. Bennett will open his vaudeville theatre at St. Thomas Sept. 11, when Mr. Alos (local manager here) will assume charge of it.——Springbank Park Theatre will open 26 with the Stoddard Stock co. in repertoire and vaudeville.——Mundy's Carnival co. is exhibiting in Queen's Park 19-24 under auspices of London Old Boys' Association. It is a decided novelty; some of the attractions are excellent, and business is satisfactory.

DETROIT, MICH.—Barnum and Bailey exhibited here June 19 and it is estimated that over 16,000 persons witnessed the two performances.——The Temple Theatre, which will during the Summer be the only house open, listed a good bill week 12-17, including Edward Blondell and Julia West in The Lost Boy; Patrice in A New Year's Dream, assisted by Charles Hutchinson and Harry Roberts; Young and De Voie, Quigley Brothers, Charles Kenna, Three Castrillions, Brothers Damm, and Mattie Lockette. Week 19-24: Nina Morris, Arthur Hoops and co., Murphy and Francis, Colby and Way, Laura Millard, Martini and Maximillian, Juggling McBans, Charley Case, and the Five Valdares.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business large and the following bill pleased June 19-24: Belle Gordon, Curtis and May, Ward and Curran, Claudius and Scarlet, Loney Haskell, and Dida. For 26-1: Zutka, The Queen's Fan, Arthur and Mildred Boylan co., Canova, Gorman and West, and Nanon Jacques.——Rocky Springs Park Theatre (Edward Mosart, mgr.): Business good 19-24, and the following bill took well: Lane Sisters, Quigg, Edwards and Nickerson, Dancing Hall Harsh De Vero and wife, Alpha Trio, Carson and Willard.——Items: Manager Mosart was in New York 15-17 booking attractions.—Solon Wonders has taken the position of doorkeeper at the Park Theatre.

BUTTE, MONT.—Pavilion Theatre (Charles E. Alsop, mgr.): Week June 18: The Rays, Murray and Lane, Montgomery and Canter, Mustard and Cook, Fields and Dorr, William Woo'fall.——Grand Opera House (Dick F. Sutton, mgr.): Week 18: Nellie Maguire, Torcat and D'Alba, Brady and Morris, Albini and co., Munsinger, with his sheep and pigs. This house advertises only two more weeks of vaudeville. Lois Sutton and co. appear 9 in The Switchman's Daughter.——Family Theatre (H. M. Peckham, mgr.): Week 18: Marshall and Lorraine, Frank Confer, Kelsey Moore, Bobby Gaylor, Carl W. Sanderson and co., the Alexanders, and kinodrome.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): At the Casino week June 19-24 Creatore and his band are drawing fair business at the daily matinees, while the evening attendance is much better. The vaudeville bill that has been dispensed with during Creatore's engagement continues week of 25.——Indianola Park (C. E. Miles, mgr.): This new park has jumped with a single bound into popular favor. The Four Les Berrys are the stellar attraction.—Business at Collins' Summer Garden continues good. Three or four acts of merit are booked every week and the standard is kept fairly high.

MAHANOY CITY, PA.—Family Theatre (R. V. Alexander, res. mgr.): Very pleasing bill and good houses continued June 19-24. Bijou Comedy Four scored emphatic hit. Others: Lorraine and Gandy, Milt and Maud Wood, Al. Edwards, Gordon, Videco and Haverly, pictures.——Items: The Family closed season 24, to reopen in September. The management contemplates change in acts next season. Light musical comedies may be tried.——Tom Tanner, former stage-director at the Family, has signed for next season with the Grand.—Schuylkill Railway has completed Woodland, a Summer park near Ashland, and will try vaudeville.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): An unusually strong bill week June 19 was headed by the Union Gatling Guards, and included Willy Zimmerman, Albeini's monkey, Browning, Welp and Frankel, Beenah and Miller, Taylor Twin Sisters, Clement De Lion, and the vitagraph. Heavy rains during the week, but business was very good, as the new permanent roof makes the theatre comfortable. Week 26: Stuart Barnes, Grand Opera Trio, Tenichi Troupe, Reed and Shaw, Eight Comalias, O'Brien and Havel, Tom Almond, and Meehan's dogs.

EVANSVILLE, IND.—Cook's Park (Harry Laurence, mgr.): Week June 18: George and Laura Lewis, Milo Vagge, Two Fantas, Laura Burham, Carberry and Stanton.——Oak Summit (W. G. Merrill, mgr.): Leo and Chapman, Newell and Niblo, Bissonett and Newman, Don and Thompson, Ferguson and Passmore. Bill week 25: Baggar Prince Opera co., under the auspices of the local order of Elks, presenting Mascot, Said Pasha, Giroûe-Girofa, and Fra Diavolo, with special orchestra.

PORTLAND, ORE.—Grand week June 19: The Bissaccans, Earle Sisters, Thomas and Fuller, Crawford and Duff, Richard Burton Jules Walter and co.——Star: Musical Thers, Potter's dogs and monkeys, F. H. Stanafield, Calef and Waldron, Otto Perchtel's Warblers, Joe Bonner.——Baker: Expedition Four, Three Alexanders and James Brady, Howell and Emerson, Jean Wilson, the Aherns, O'Dell, Hart and Bedley, Daisy Schnell.

PEORIA, ILL.—Al Fresco Beach (Vernon C. Seaver, mgr.): This has become the most popular resort in the city. Large crowds every day. Banda Rossa June 28 special attraction.——Weast (C. F. Bartson, mgr.): Week 19-26: American Newsboys' Quartette, Lillian Adelia, Gillihan and Bruce, Smith Brothers. Fine bill; good crowds.——Jacobs' (A. F. Jacobs, prop.): Excellent business.

ATLANTIC CITY, N. J.—Steeplechase Pier (G. W. Clement, mgr.): La Tell Brothers, Sansone and Delila, Harry B. Lester, Goldsmith and Hoppe, Willie and Edith Hart, Black and McCone, E. T. Mora, and vitagraph June 19-24 constitute a very good bill. W. S. Harvey and co., Cleodoras, Hines and Lewis, Tony Baker, Goldsmith and Hoppe, Ruby Hart, and E. T. Mora 26-1.

WINNIPEG, MAN.—Dominion Theatre (M. Kyle, mgr.): J. A. Murphy and Eloise Willard were featured, with Etta M. Fyvie Dench, contralto, week June 12-17. Ferguson and Mack, Frencelli and Lewis, Belle Belmont, Clifford Eskell, and Ferry, the Human Frog, completed the bill. Good business.——Unique Theatre (Nash and Burrows, mgrs.): Three Barneys and the Bernsteins 12-17.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week June 12-19 fairly good houses greeted Filmore and Adams, St. Elmo and Hutton, Ana Mae Liebig, M. Samuels, the Geromes, and Bijougraph. This closes the first season at this popular house, which has been very satisfactory, exceeding greatly the expectations of its managers. Will reopen about Sept. 1.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill June 19-24: Ardelle and Leslie, James R. Purvis, Blanche Loring, Fannie May, Lillian Hall, and biograph. Good business.——Item: Manager McConnell has refitted his cozy house with new folding chairs and considerably increased the seating capacity, making it an unusually pretty and convenient theatre.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week June 18-24: Frederick H. Smith, Dean and Nacholny, Sadie Hart, Lazi-Picaro Troupe, and kinodrome. Business great; weather good.——Johnson's Island (Charles L. Goodsite, mgr.): For week 18-24: Her One False Step and The Girl Miner by the Pavilion Stock co. Business good.

SPRINGFIELD, O.—Spring Grove Casino (Tom Powell, mgr.): The bill 18-24 included May Evans, Talbot and Rogers, George Hussey, Fred P. Russell, Jones and Walton, and the kinetscope to fair business. 25-1: Mooney and Holbein, Spencer Kelly, Stivern and Emerie, Fautelle and Radcliffe.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Lindsey's dogs and monkeys, Armstrong and Holly, Three Graces, the Tanakas, and the kinodrome June 18-24. Good bill and business. Week 25-1: Smith and Fuller, McIntyre and McAvoy and others.

LOUISVILLE, KY.—Appearing at Fontalbe Ferry Park, the open air enterprise of the Hopkins Amusement Co., week June 18 are Staley and Birbeck, Schrock and Rice, Pierce and Roslyn, Freeze Brothers, Pewitt, and Madame Colegrove and her pets. The attendance has been very large.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week June 12: Clarke and Temple, Vivian and Alton, Powers and Theobald, Master Slater, Jesse, Worth and Jesse, and pictures pleased large houses.

RENO, NEV.—Grand Theatre (Al. G. Cliff, mgr.): Good business week of June 12, with the White Yoeri, Maude Caine, Baby Evelyn, Ventura, Richard Lester, the Leiseenrings, and pictures. Gladstone Children and Shanty Lawn Trio appear 19.

RICHMOND, IND.—Gennett Theatre (Swisher and Beitzel, mgrs.): Week June 19: Fred and Mae Waddell, Helen Ogden, Earnest Renk, Clancy and Swartz, Mac and Strobell, Dahlen and Dahlen, and pictures pleased good business.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. State, mgr.): The Columbia Opera co. in Two Vagabonds June 11-13 and The Mascot 14-17 had good attendance.

NEW CASTLE, PA.—Cascade Park Theatre week June 19-24: Miles and Raymond, Corbley and Burke, Musical Hart, Al. H. Burton, and Burdock Sisters. Attendance large; performances poor.

BRUNSWICK, ME.—Merry Meeting Park, Rustic Theatre, opened June 19 with J. W. Gorman's Alabama Troubadours.

NORWALK, O.—Willow Brook Park (J. H. Cline, mgr.): Week of June 18: Kelley Sisters, Leonhardt, Fox and Somers, Young and Brooks. Business good.

VAUDEVILLE JOTTINGS.

Frederic Thompson has cabled from Europe that he has secured a famous animal act and that it will arrive in time to be shown at Luna Park in July.

Putnam Bradlee Strong, husband of May Yohe, filed a petition in bankruptcy last week, giving his liabilities as $1,008, with no available assets. He owns six suits of clothes, ten pairs of shoes and five hats, for which he claims exemption. Among the creditors are a jeweler, two tailors, a hotel keeper, a restaurant man, a livery stable keeper and a hatter. His attorneys obtained a restraining order that stops for a year all proceedings in the cases of the jeweler and one of the tailors.

The Musical Goolmans are resting at their home in Binghamton, N. Y., for a couple of weeks, prior to their opening on the Gorman circuit of parks for the Summer. They have just finished a very successful season in all the best houses in the West, including the Orpheum, Anderson, Hopkins and other circuits. They open their Winter season Sept. 10 at the Columbia Theatre, Cincinnati, with return dates to follow on the Anderson, Castle, and Hopkins circuits, and other houses controlled by the Western Vaudeville Association. They are booked solid to Nov. 27.

Frank Cushman's Twentieth Century Minstrels are meeting with success in the parks through Pennsylvania. The roster includes Frank Cushman, Kimball Brothers, Payne and Clairmont, Fox and Ward, and Edward Yeager.

Billy McClain writes from Manchester, Eng., that he and Madame Cordelia visited the grave of Bessie Lee Cumminger in the cemetery at that place and decorated the mound with flowers. The McClains are making a tour of the English music halls.

John W. World and Mindell Kingston, after a rest of two weeks at Mount Clemens, will resume work on July 3 at the Wonderland, Detroit, with Shea's, Buffalo, and the Keith houses to follow.

Louise Gerard, last season one of the principals of Henry W. Savage's grand opera co., has been engaged as leading soprano in connection with the presentation of The Galveston Flood at Coney Island. During the performance she renders three solos, including "Asleep in the Deep," during the final picture of wreckage. Last Sunday The Galveston Flood was given twenty-five times to more than 12,000 people and the receipts exceeded $3,000 for the day. The original cost of the entire production is said to have been less than $60,000 and nearly 70 per cent. dividend was declared last season, which promises to be increased this season. James B. Driscoll continues to be the lecturer at the entertainment this year, while the enterprise is still under the management of Charles A. Parker.

James E. McCoy and Mrs. McCoy (Bessie Jackson) are spending their vacation at their home in Indianapolis, Ind.

Bailey and Madison have commissioned Walter S. Raymond to write a comedy for them which they will produce after they return from the English music halls next fall. The title of the comedy will be The Bookmakers. There will be twenty-eight people in the cast, the majority of whom have already signed contracts.

The Attorney-General of Illinois has just held that it is illegal and unlawful to hold a street fair in the streets of any city. He also holds that county fair associations giving a street fair forfeited their claim to the $200 allowance from the State.

Charles Horwitz is hard at work, as usual, on important material to be used by prominent headliners next season. Monroe, Mack and Lawrence, who made a big hit with Mr. Horwitz's farce, The Two Senators, will have A Contract Marriage from his pen as a vaudeville offering. Lizzie Evans and Harry Mills have a sketch by Mr. Horwitz in which humor and pathos are blended, entitled The Old Love, and Dan Quinlan and Keller Mack have a unique offering in one act, entitled The Traveling Dentist. In addition to the above Mr. Horwitz is writing a farce and an extravaganza for Manager Will N. Drew, besides turning out a few lyrics occasionally. This indefatigable author will have his pen in hand during the entire Summer.

Prince Kokin, the clever Japanese juggler, has just returned to England after a successful tour of fourteen consecutive months in South Africa and Great Britain. He is now in London superintending the preparations for a big and novel production that he intends to put on next season.

Mr. and Mrs. Emann sent invitations to their friends to join them in giving a reception to their youngest daughter, Agnes, on the occasion of her birthday, June 22. The affair took place at 8 Union Square and was a huge success from every point of view. The young woman in whose honor the reception was given was showered with flowers and presents, and the guests drank her health in a most enthusiastic way. Mr. Emann is known on the stage as Harry Thomson, "the Mayor of the Bowery."

Lee J. Kellam closed a successful forty-three weeks' engagement with the Chester De Vonde co. at Halifax, N. S., June 10. He opened in vaudeville at Lancaster, Pa., June 26, in his one-act play, His Wife's Husband, carrying special scenery and three people in the cast. He is booked solid for the Summer.

Lewis McCord is ill at his home in Skowhegan, Me. His illness is of a more serious nature than was anticipated and he has given up the idea of doing any work this Summer. He expects, with the help of the fine bracing air of Maine, to be ready for another long vaudeville tour, beginning early in the Fall.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

B. F. KEITH'S Theatres and Vaudeville Booking Circuit

Keith's Theatre,	Boston, Mass.	Keith's Prospect Theatre,	Cleveland, O.	Moore's Theatre,	Rochester, N. Y.
Keith's Bijou Theatre,	Boston, Mass.	Keith's Royal Princess Theatre,	London, Eng.	Temple Theatre,	Detroit, Mich.
Keith's Theatre,	Providence, R. I.	Harry Davis' Grand Opera House,	Pittsburg, Pa.	Arcade Theatre,	Toledo, O.
Keith's Theatre,	Pawtucket, R. I.	Chase's Theatre,	Washington, D. C.	Moore's Theatre,	Portland, Me.
Keith's Theatre,	New York City.	Keenan's Maryland Theatre,	Baltimore, Md.	Moore's Theatre,	Salem, Mass.
Keith's New Theatre,	Philadelphia, Pa.	Shea's Garden Theatre,	Buffalo, N. Y.	Park Theatre,	Worcester, Mass.
Keith's Bijou Theatre,	Philadelphia, Pa.	Shea's Theatre,	Toronto, Can.		

NOW ARRANGING NEXT SEASON'S TIME.

Performers Wishing to Fill Odd Open Weeks During the Spring and Summer Seasons Should Make Application at Once.

B. F. KEITH'S BOOKING OFFICES, - St. James Building.

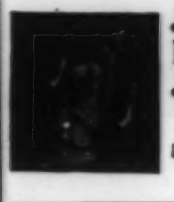
S. K. HODGDON, Booking Manager, Rooms 823 to 828 St. James Building, NEW YORK CITY.

The Singing and Dancing Comedian,

JOHN W. WORLD, AND MINDELL KINGSTON

The Dancing Soubrette with the GRAND OPERA VOICE.

Detroit, Wonderland, July 3; Buffalo, Shea, 10; Phila., Keith, 17; New York, Keith, 24; Boston, Keith, 31; Newark, Proctor's, Aug. 7; New York, Proctor's 23d St., 14.



JOE, MYRA, BUSTER and JINGLES KEATON

Park Managers, Attention!—Last chance to get us. Only one week—July 3d, open.

Ehrich House, 229 West 38th St., New York.

While playing parks for old J. K.,
Coming home on the car you'll hear the folks say,
"That show is bad, not worth a dime.
Why don't they get the Three Keatons, they are fine.
They make you laugh—holler with joy—
And I hear lately they have another boy."
That's what we want—funny business, you know.
Why, if they had the Four Keatons, wouldn't need any more show.
—INNES AND RYAN.

To those who care to read, this explains all!

AL W. MADDOX AND MAYBELLE MELVIN

Presenting

"AT THE STATION"

An original Comedy Skit. Full of life and action. Carefully staged. A novel idea. A sensational finish. SPECIAL SCENERY.

RICHARD BARRY and VIRGINIA JOHNSON

Offer their latest travesty

HELD FOR RANSOM.

Now booking for next season.

Address J. K. BURK, WILLIAM MORRIS.

"CAICEDO" KING OF THE WIRE.

Managers of Parks and Fairs who want the real attraction, come to see Caicedo at "Luna Park," before you get aerial shows.

Free to accept an engagement on and after August 21.

Address at once as above, or permanent 131 West 43d St., New York, in care of Armstrong.

MILTON and DOLLY NOBLES

Vaudeville, 1904-5.

"THE DAYS OF '49."

139 First Place, Brooklyn. 'Phone, 627-L Hamilton.

FOR SALE.

2 GREAT VAUDEVILLE ACTS.

By R. F. OUTCAULT,

Author of Buster Brown.

Address LEWIS MORTON, Room 1, New York Theatre Building

STOP THIEF!

Miss Laura Burt

IN VAUDEVILLE, in a comedy by that name, written for her by Edmund Day, America's foremost sketch writer. Address 201 St. Nicholas Ave. Tel. 3254 Morningside. July 3, 10, 11, Asbury Park, N. J.

NEWELL AND NIBLO

One of America's REPRESENTATIVE MUSICAL ACTS

Now booking for the Summer and next season.

ROBERT FRANCIS

PLAYS—SKETCHES

Address DRAMATIC MIRROR.

I write SKETCHES for Vaudeville Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

GEORGE EVANS

"THE HONEY BOY."

Per, address, White Rats, St. James Building. For time WM. MORRIS, ROBERT GRAU, and all good agents.

White Rats of America

(INCORPORATED).

Offices: No. 1107 St. James Building, New York. Lodge Rooms over Koster and Bial's, 24th St. and 8th Ave. Meetings every Sunday, 2 P. M.

TOPLINER SKETCH

For Comedienne, leading man, comedian. Absolutely novel situation. Address IRA DODGE, Mirror.

ARENA.

IOWA FALLS, IA.—Forepaugh-Sells Brothers' shows 9 to capacity business at matinee and fair business at evening performance; excellent performances.

OWOSSO, MICH.—Wallace Brothers' Circus gave two exhibitions 10 to fair crowds; attendance light on account of rain. Pawnee Bill 29.

BANGOR, ME.—Ringling Brothers' Circus is billed to appear here 8.

PORTSMOUTH, N. H.—Frank A. Robbins' Circus to fair business, with bad weather, June 22.

CHANUTE, KAN.—William P. Hall's Circus June 19; good, clean performance, to fair crowds both afternoon and evening.

YANKTON, S. D.—Forepaugh and Sells Brothers' Circus June 15; packed tents afternoon, attendance fair in evening; good performance.

WATERLOO, IA.—Hagenbeck's Animal Circus exhibits here June 28. Campbell's Circus 27.—Item: There is a good sized circus war on at Ft. Dodge, Ia. Hagenbeck and Campbell Brothers have leased the same lot there for the same date. Campbell Brothers will cut their evening show out at Mason City in order to be first on the grounds. They both exhibit at Ft. Dodge 24.

ST. CLOUD, MINN.—The Forepaugh and Sells Circus will show here 1. Country is being well advertised. Advance reports indicate a very heavy rural attendance.

BRUNSWICK, ME.—Hargreave's Circus gave two performances here June 14 to crowded tents. They gave a clean and satisfactory performance.

MANSFIELD, O.—Pawnee Bill's Wild West co. June 16; two good houses; good performances. Gentry Brothers' Circus 28.

URBANA, O.—The Texas Bill Wild West gave two interesting performances June 20. The programme had many interesting features.

GRAND RAPIDS, MICH.—Barnum and Bailey have canceled date here, June 26, on account of floods in Western Michigan.

HERKIMER, N. Y.—Andrew Downie's Show June 15 and Castello and Graves' Show 16 pleased good attendance.

POTTSVILLE, PA.—Bard Brothers' Circus June 16, 17 pleased.

RACINE, WIS.—Wallace Brothers' Circus filled their tents at both performances June 19; very good satisfaction given.

KALAMAZOO, MICH.—Barnum and Bailey Circus June 29.

LEAVENWORTH, KAN.—The W. P. Hall Show June 29. Hagenbeck Animal Show 1.

BATH, ME.—Frank Rollins' Circus June 27.

LARAMIE, WYO.—Otto Floto's Circus June 14; nice, clean show to good business.

BENNINGTON, VT.—John Robinson's Circus June 14 to crowded tents; show good.

PORTAGE, WIS.—Wallace Show 27.

MORGANFIELD, KY.—Sun Brothers' Circus June 19 to good attendance; performance creditable. Miller unusually fine "boneless" man.

CONCORD, N. H.—Hargreave's Circus June 20; full tent and good satisfaction

BURLINGTON, VT.—John Robinson's Circus June 27. Ringling Brothers 18.—ITEM: Both shows are advertising in great shape, every available space being eagerly sought after by representatives of both shows.

NORTH ADAMS, MASS.—Hargreave's Circus is booked for June 27.

SARATOGA, N. Y.—The town is well billed for Andrew Downe's two-ring wagon show and menagerie June 29.

NEWPORT, R. I.—Frank A. Robbins' Show June 5 drew two full and pleased tents. Ringling Brothers' Shows 21 exhibited in pouring rain, but was the best arenic exhibition seen here in years. The parade was an elaborate feature. Good crowds.

BELOIT, WIS.—The Great Wallace Shows June 17 to good business. No street parade on account of late arrival. Fine exhibition, the features of which are the Salvaggis' dancing act and the La Belle Carmen Troupe of wire artists.

MANKATO, MINN.—Barnum and Bailey's Circus 10.

THE ELKS.

Marion, Ind., Lodge of Eagles opened a street fair and carnival May 29. The Ferrari Brothers' Carnival company have charge of the attractions.

Dixon, Ill., Lodge was represented at the State convention by about twenty members. Convention was held at Moline, Ill., May 23. L. O. Rosebrook, of Lodge 779, was elected sergeant-at-arms.

The Elks' Convention, Wisconsin State Association, opens at Madison 13. Very elaborate entertainment for the visiting brothers has been arranged.

MATTERS OF FACT.

Managers contemplating new productions for next season, either musical comedy or drama, should not fail to consult Lewis J. Morton, who has staged and produced some of the best of last season's successes. Mr. Morton will produce either the entire productions or the musical numbers.

The drama of No Jury Could Convict Her, as advertised, presents, it is claimed, an excellent moral catering to the just side, without adhering to the taste of the morbid.

Rowland and Clifford, of Chicago, have purchased from Leonard Grover, Jr., that well-known melodrama, The Minister's Daughters. The deal was consummated in Chicago at the Alhambra Theatre June 17, where the attraction closed for the season. Rowland and Clifford anticipate presenting it about December 1, along with Dora Thorne and Over Niagara Falls.

The Al. Haynes Musical Comedy company, playing Too Much Married, is meeting with success on the Eastern park circuit. The company consists of Jack F. Magee, manager; Julia Redmond, Charles Smith, Jr., Earl and Leo, Maud Smith, James Cronin, Lucille Parker, Andrew Sisters, Pearl Billings, Violet Buffinton, Helen Marshall.

OPEN TIME

Appleton Theatre

APPLETON, WIS.

Week July 23d and 30th. Aug. 1, 4, 7, 8, 9, 10, 11, 20, 23, 24, 25, 27, 28. (29, 30, 31, Sept. 1, Fair Dates.)
Sept. 3, 5, 6, 7, 20, 21, 22, 26, 27, 28, 29.
Oct. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 22, 24, 31.
Thanksgiving Day, Christmas and New Year's also open.
Good *Sunday Night* stand. *Drawing Population* 65,000. Bill all surrounding towns Write or wire.

A. EMERSON JONES, Manager.

WARNING!

HANLON'S

"Le Voyage En Suisse"

is the property of John F. Byrne.

Any person or persons using the title or any part of the production does so unlawfully.

JOHN F. BYRNE,
Sole Proprietor "Le Voyage en Suisse," and "8 Bells."

Norwich, Conn., June 22, '05.

NEW PROCESS PICTORIAL POSTERS

Handsomer than Litho. 40 per cent. cheaper.
1000 ½ sheet. 1000 1 sheets } $150.
1000 2 sheets, in three colors }
Illustrated "POSTER ALBUM" SENT FREE.
E. D. SHAW, Mgr. Lithogravure Poster Co., 1358 Broadway (Room 11), N. Y. Call or write.

I WILL GIVE THE AMOUNT OF ONE WEEK'S SALARY

to any one securing me a theatrical engagement for the approaching season. Address,

M. J. P., *Dramatic Mirror*.

"A WORLD WIDE CIROULATION."

THE OLDEST AND MOST INFLUENTIAL THEATRICAL AND VAUDEVILLE JOURNAL

THE ERA

ESTABLISHED 1837.

"The Era" Buildings, 5 Tavistock Street, Strand, London, W. C. (two doors off Wellington St.

FOREIGN SUBSCRIPTIONS, 32s. per annum.
PROFESSIONAL ADVERTISEMENTS, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY.

ESTABLISHED 1880. **The Stage** PRICE, 2d. WEEKLY.

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co., 83-85 Duane St.
Samuel French, 22-24 West 22d St.
NEW YORK.

KIRK BROWN

AT LIBERTY COMING SEASON
Stock or First-class Attraction
67 Lee Ave., Brooklyn, N. Y.

HARRIET BARTON

Engaged Season 1905-6.

JOSEPH KING

STAGE DIRECTOR.
The Strain is off—now for the country. Close Sixty-five continuous weeks, refused three offers of immediate work. Letters, care Fielding Am. Co., Room 3, 1358 Broadway, New York City, N.Y.

OUT JUNE 28

THE DRAMATIC MIRROR

DATE BOOK

SEASONS 1905-6 AND 1906-7

Orders will be filled promptly upon publication.
Price, by mail, 30 cents.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 8 cents, is charged. Address

DATE BOOK DEPT.
121 W. 42d St., N. Y.

Prof. I. Hubert's
MALVINA CREAM
"The one Reliable Beautifier"
Positively cures Freckles, Sunburn, Pimples, Ringworm and all imperfections of the skin and prevents wrinkles. Does not merely cover up but eradicates them. Malvina Lotion and Ixtrytol Soap should be used in connection with Malvina Cream. At all druggists or sent on receipt of price. Cream, 50c. postpaid; Lotion, 50c, express collect. Soap, 25c. postpaid. Send for testimonials.
Prof. I. Hubert, Toledo, O

The Best Opera Chair Made

It can be made automatic folding or non-automatic folding.
It can be revolving or stationary.
It increases the seating capacity a fifth.
If revolving the house is all aisles.
Write for information and catalogue.

MANUFACTURED BY
The A. R. Milner Seating Co.
Canal Dover, Ohio.

To Amusement Caterers, Showmen, etc.
London's Great Success.

"WITH THE FLEET" or "LIFE IN A CRUISER"

Now showing at the NAVAL EXHIBITION, Earl's Court, London. WILL BE SOLD at the close of the season, end of October.
Can now be seen running and negotiated for.
Cable, EXHIBITORY, London, or address Secretary, The London Exhibitions, Ltd., Earl's Court, London, S. W.

MANAGERS' DIRECTORY.

IOWA—CORNING.

New Opera House

Up to date and the only theatre in the city, playing to best attractions, seating capacity 800. Population 2200 with good country patronage. Now booking for next season.

F. C. REESE, Mgr.

MO.—LOUISIANA.

Parks Theatre

NEW MANAGER.—Cozy, clean and remodeled throughout, only theatre in the city. No free list.
High class attractions on percentage or guaranteed. Open the entire year. Now booking for next season. Wire for open time.

MICHAEL F. DALLETT, Lessee and Mgr.
Summer Attractions Wanted. Electric fans.

N. C.—GREENVILLE.

New Masonic Opera House

The New Masonic Opera House is now complete and is now booking for next season. Seating from 600 to 700. Good show town.
For open time address
Manager, Masonic Opera House.

TENN.—SOMERVILLE.

New Opera House

New, up-to-date theatre. Seating capacity 500. Population 2,000. Modern equipments, scenery, etc. Good open time. Repertoire companies, three-night and week stands preferred.

M. R. HENLEY, Mgr.

VT.—BARRE.

Castle Park Theatre

Now booking Vaudeville attractions for the Summer season. This theatre was new last season. Under cover and well lighted. The only Summer Theatre in Central Vermont; with a seating capacity of 1,000 and a drawing population of 20,000. Prefer repertoire show with band, and one-night stands.

J. D. OSSOLA, Prop. and Mgr.

WIS.—ANTIGO.

Antigo Opera House

Now booking next season. For open time address
MAX HOFFMAN, Mgr.

YARNS — SPANGLES & EMB. MATERIALS — JEWELS
BEADS GOLD and SILVER METAL THREADS and LACES especially for Theatrical Use.
EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860
PETER BENDER, IMPORTER, 111 E. 9th St., N. Y.
WHOLESALE & RETAIL

SCENERY

Trunk Scenery a Specialty.
DANIELS SCENIC STUDIOS, CHICAGO.
742 Chicago Opera House Block, Chicago.

PROFESSIONAL CARDS.

ALEXANDER, HENRY
Bowdoin Sq. Theatre, Boston, 39th week.

ARNOT, LOUISE
Disengaged. Character comedy. P. O. Atlantic City.

BRANDON, ETHEL
Engaged with Liebler and Co.

CARHART, JAMES L.
Antigonus, in The Winter's Tale, with Viola Allen.

CRAUFURD, RUSSELL
Disengaged next season. Address, South Casco, Maine.

FANTUS, FELIX
Empire Stock Co., Providence.

GILLETTE, ELMA
"Chums" in Vaudeville.

HADLEY, HELAINE
Leading Woman. Quincy Adams Sawyer. 4th Season.

HORN, DORA
At liberty. Characters. 50 N. Division St., Auburn, N.Y.

KAPHAN, MORTIMER
In vaudeville. 1931 B'way, N. Y. Phone 3414 C'mbus.

LORIMER, WRIGHT
Address Mirror.

MORTON, MISS ELEANOR
361 W. 46th St. 'Phone 6380J-38 St.

PITT, MARGARET
Permanent address, Actors' Society.

PLUMER, LINCOLN
Eugenie Blair Co. Summer Season.

PORTER, CAMILLE
The Minister's Daughters Co.

RYLEY, J. H.
Address care M. Verden, Pinner, Middlesex, England

SEAY, CHARLES M.
Actors' Society, N. Y. City.

THROPP, CLARA
At Liberty. 109 W. 101st. St., New York.

TRADER, GEORGE HENRY
Permanent address, Actors' Society of America.

WARD, CARRIE CLARK
Address Peak's Island, Me., for the Summer.

WAYNE, JUSTINA
West Highland Park, St. Louis, Mo.

WILDER, MARSHALL P.
Phone 2188 River. The Florham, 256 W. 97th St., N. Y.

WILLIAMS, CORA H.
At Liberty. Prima Donna, Soubrette. Add. Mirror

WILLSEA, BERTHA
Leads and Char. Comedy. Address Actors' Society

GUIDO MARBURG. WALLACE GILLPATRICK
Marburg and Gillpatrick
(Adapters and translators of "Marta of the Lowlands.")
Plays, Adaptations and Translations of Spanish and Italian Plays. Address
MANHATTAN THEATRE, New York, N. Y.

GUIDO MARBURG. BLANCO MARBURG
Marburg and Marburg
Plays, Adaptations and Translations of German and French Plays. Address
MANHATTAN THEATRE, New York, N. Y.

WILLIAM F. OWEN
COMEDIAN and CHARACTER ACTOR.
Open to engage for season 1905-1906.
Address, BAY VIEW HOUSE,
Atlantic Highlands, New Jersey.

Madame Dowling
COSTUMES
122 W. 44th St. Tel. 1525 R-38
Or N. Y. HIPPODROME.

Gustav G. Schell
SCENIC ARTIST.
Empire Theatre, - Columbus, Ohio.

J. PALMER COLLINS
At Liberty. Actors' Society.

There Is Only One
Sadie Connolly
Singing, Character Irish Comedienne.
INVITE OFFERS Next Season. 1378 3d Ave., N. Y.

FLORENCE HARTLEY
SOUBRETTE
Address Mirror office, New York

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

LEWIS J. MORTON

Stage Director and Producer of Musical or Dramatic Productions.

AT LIBERTY

Refer to Best Managers and Agents. Room 1, New York Theatre Building

FREDERICK ESMELTON

INVITES OFFERS FOR NEXT SEASON

Stage Director, Characters, Aristocratic Old Men.

Address Actors' Society, or Olympia Summer Theatre, McKeesport, Pa.

GRACE HOPKINS

Leading Woman, Central Theatre, San Francisco, Cal.

"Miss Hopkins is a lithesome young girl, with a Southern spirit, and is of a brunette type. Last evening she gave evidence of considerable versatility and agreeable personal attractions. She will prove a genuine favorite."—*Chronicle.*

"Miss Hopkins is dark and winsome, and combines a melodious voice with histrionic ability. The role she portrayed last evening was a trying one, and it could not have been in better hands."—*Examiner.*

"Grace Hopkins is emotional, vivacious and pretty; she has found ready welcome, and the week will add to her following. She dresses well and is a talented actress. She was presented with a large floral star and a bouquet of roses at the close of the first act."—*Call.*

Third Summer Season Here.

TOMMY SHEARER

COMEDIAN. Cook Opera House Stock Co., Rochester, N. Y.

AT LIBERTY FOR REGULAR SEASON.

Teresa A. Dale

LEADING WOMAN

INVITES OFFERS SEASON 1905-6. Address Lyceum Theatre, Buffalo, N. Y.

JAMES A. BLISS

Somewhat Stout Comedian

I have run out of material for my "ad" that is the kind that tells you how good I am, so for the next 6 weeks I shall donate this space to some of my clever associates who are too modest to toot their own horns. I shall, however, keep space enough to tell that this is my 46th week with the **Belasco Theatre Stock Co., Los Angeles, Cal.**

HENRY BUCKLER

Juveniles
Dramatic Characters
Genteel Heavies
Old Men

An actor of sterling worth.—*Boston Post.*

"VERSATILITY"

Most competent—most versatile—an actor of marked ability.—*Knoxville Journal and Tribune.*

AT LIBERTY FOR NEXT SEASON.

Summer Season, Vallamont Stock, Williamsport, Pa.

MINNA PHILLIPS

Leading Woman.

Actors' Society, or 143 West 47th Street.

Helen Whitman

Address care MIRROR.

CATHRINE COUNTISS

Leading Woman,

Broadway Theatre, Brooklyn, N. Y.

EUGENE MOORE

Leading Man and Director.

At liberty after May. Address Olympic Park, McKeesport, Pa.

George Friend

Touring Australia with Miss Nance O'Neil Co.

Address Her Majesty's Theatre, Melbourne, Australia. Management MR. JOHN B. SCHOEFFEL.

LAURA DAVIS | IN VAUDEVILLE | THE GIRL WHO SINGS (The Pickwick, 43rd St.) Management MAURICE BOOM | LAURA DAVIS

GEORGE S. LOANE

LIGHT COMEDY and JUVENILES

Offers invited for Next Season. First Class Stock.

Address Agents.

FREDERICK PAULDING

INVITES OFFERS FOR SEASON 1905-6.

Character. Leading Business. Address Agents, or N. Y. MIRROR.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

GEORGE FOSTER PLATT

STAGE DIRECTOR

After July 20 at liberty until Sept. 20, 1905.

Address, Milwaukee, Wis.

HOPE BOOTH

(Mrs. Renold Wolf)

NEW YORK PRODUCTIONS ONLY.

Letters care of LOW'S EXCHANGE, 1123 Broadway, N. Y.

INEZ SHANNON (LEADS)

LITTLE FRANCES, BABY ZYLLAH } Boy and Girl Child Parts

At Liberty Next Season. Address MIRROR.

JOSEPHINE SHERWOOD

INGENUE and SOUBRETTE

Summer Season, Gem Theatre, Peak's Island, Me.

DOUBTFUL DEFINITIONS.

CRANK—One who insists upon convincing others, but will not allow himself to be convinced.

CRITIC—One who does not know a good thing when he sees it.

JACK E. MAGEE

The Philosophical Comedian

Permanent address, 435 Gold Street, Brooklyn, N. Y.

When a woman says "all men are alike" she has had an experience with one of them that is no credit to her.

JANET PRIEST

Sample Size Comedienne

To play "MUGGSY" another season.

TOM LEWIS AND SAM J. RYAN

With GEO. M. COHAN in LITTLE JOHNNY JONES.

Management SAM H. HARRIS.

GILBERT ELY
CHARACTER ACTOR

STAGE DIRECTOR
Of the FOREPAUGH STOCK CO.
CINCINNATI, OHIO.

Present address, Box 141, Peak's Island, Maine.

Fixed address, Actors' Society.

Jessie E. Pringle

CHARACTERS.

At Liberty for Next Season. Poli's Theatre, Bridgeport, Conn. Summer Stock.

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ills.

HENRY DUGGAN

Invites Offers for Next Season.

Second Season, ALBEE STOCK CO. Now Playing Keith's Theatre, Pawtucket, R. I.

SEDLEY BROWN

Dramatic Director.

At Liberty For Next Season. PLAYS STAGED. Summer Peak's Island, Maine.

Jane Kennark

Leading Woman. **At Liberty for Next Season**

SPRING—Columbia Theatre, Newark, N. J.
SUMMER—Gem Theatre, Peak's Island, Me.

Address Agents or Actors' Society.

MARIE BOOTH RUSSELL

ROBERT B. MANTELL'S CO.

Management W. A. BRADY

Bertram Lytell

LEADING MAN

Summer Season, Cook's Opera House, Rochester, N. Y.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

AMERICAN ACADEMY OF DRAMATIC ARTS and EMPIRE THEATRE DRAMATIC SCHOOL

Founded 1884. FRANKLIN H. SARGENT, President.

A CLASS IN MAKE-UP.

From an article by ARTHUR W. PINERO

"For any one to venture upon the stage to fulfill duties without first grounding himself in the technicalities of the art, is as gross an anomaly as for a man to attempt to paint pictures without knowledge of drawing or any developed sense of color. Let the aspirant, before he puts his foot upon the boards, learn the alphabet, the algebra, the Euclid, the grammar of the art he is ambitious to practice."

For Catalogue and Information apply to

E. P. STEPHENSON, General Manager, Carnegie Hall, N. Y. City.

THE NATIONAL CONSERVATORY OF DRAMATIC ART

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Summer Session opens July 3.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M. SEND FOR PROSPECTUS. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

SCHOOL OF ACTING OF THE CHICAGO MUSICAL COLLEGE.

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Carlotta Nillson, Clara Bloodgood. Send for Circular.

10 E. 17th Street, New York.

ROSA RAND

DRAMATIC INSTRUCTOR.

P. W. L. Assembly Hall, 108 W. 45th St.

Monday and Friday mornings, 10 to 2.

DRAMATIC CLASSES NOW FORMING.

VOICE CULTURE.

MRS. B. F. KELLEY, 132 West 34th St., opposite Macy's. Singing and Speaking. Prepares for Opera, Vaudeville. Songs taught.

STAGE SCHOOL Stage Dancing, Vaudeville Acts, Rag Time Songs, Chorus Work, Dramatic Art, Elocution, Vocal, Etc. Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc. (Stage Engagements Guaranteed.)

PROF. RIDGE, MISS LEE and others.

127 La Salle St., Chicago, Ill. Circulars free.

(References—all theatrical agents.)

TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement.

Address FERDINAND E. L. TORRIANI.

STAGE DANCING

MAE STEBBINS, Studio 522 Fine Arts Building, Chicago, former premiere danseuse of the Chaperones Co., will teach all kinds of stage dancing. Toe, instep, buck and wing, etc. 10 years' stage experience.

COSTUMES, ETC.

DO YOUR WIGS FIT AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS & POWDERS WORK SMOOTH AND BLEND?

New York Chicago

WM. HEPNER WIG CO.

Leading Wig Makers

124 W. 38th St., NEW YORK Tel. 228—38th St.

Chicago Opera House Block CHICAGO

SEND FOR CATALOGUE

WIGS FOR SALE AND TO HIRE

Any part of the world

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, - Chicago, Ill.

Telephone—Central 604. Send for Catalogue.

PLÜCKER and AHRENS

Successors to CHARLES MEYER.

Practical Wig Makers.

Street Wigs and Toupees Artistically Made. Theatrical Work a Specialty.

25 East 20th Street, New York.

(3 doors East of Broadway.) Telephone 3291-J Gramercy.

MISS R. COHEN 280 W. 74th St.

Formerly 122 E. 70th Street.

Telephone No. 1639 Columbus.

COSTUMES, ETC.

EAVES COSTUME CO.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

TELEPHONE, 4763—38th.

Tel. 711 Chelsea Estimates Furnished

HAYDEN

THEATRICAL COSTUMER

163 West 23d Street.

Street and Evening Gowns made on short notice. Millinery.

Tel. 2783 Chelsea. 140 W. 23d St.

J. HENRY ROWLEY

formerly Hayden & Rowley

Theatrical Costumes

Mgr. Bijou Theatre, Paterson, N. J.

Telephone 4668—38 St.

MME. A. T. CRANE

Theatrical Costumer

REMOVAL!

1548 Broadway, Near 45th Street.

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue - First Floor.

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

A. M. BUCH & CO.,

Artistic Wig and Toupee Makers, Manufacturers and Dealers in Grease Paints, Powders, Etc.

119 NORTH 9TH ST., PHILA., PA.

DYE SCENERY

Fire and Water Proof

A SPECIALTY

Painted to Order in First-Class Artistic Style. I would be pleased to furnish Designs and Prices on any Production you may contemplate.

OTTO H. ARMBRUSTER

Scenic Artist Broadway Theatre New York

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

Established 1893.

Stanhope-Wheatcroft Dramatic School

ADELINE S. WHEATCROFT, - Director

Drama — Elocution — Opera

Two, Three and Five Months' Summer Courses in Drama open May 1.

Special Summer Course in Elocution and Physical Culture, under the supervision of Henry Gaines Hawn, opens July 10.

Regular Winter Courses in Drama, Opera and Elocution open Oct. 16.

Public Matinees in the Savoy Theatre.

The Stanhope-Wheatcroft Dramatic School offers a prize of $100.00 and a Broadway production for the best short play submitted before Aug. 1. For further particulars address JOHN EMERSON, Manager, 31 West 31st Street, New York.

ROBERT HICKMAN

DRAMATIC SCHOOL,

WASHINGTON, D. C.

Under the Direction of ROBERT HICKMAN,

12 years Stage Manager with Charles Frohman's Leading Companies, including William Gillette, Annie Russell, Etc.

SPECIAL SUMMER COURSE.

Write for Prospectus to C. B. WALTON, 1418 G Street, N. W., Washington, D. C.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

No. 1326-28 Chestnut St., Philadelphia, Pa.

Special Productions at Broad Street Theatre:

MERCHANT OF VENICE, May 17.

RICHARD III., May 29.

HENRY LUDLAM, Director.

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art.

This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming. Rehearsal and Public Performance.

Winter Term—seven months—begins Oct. 2. Summer Term—four months—begins May 1.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

American School of PLAYWRITING FIFTH YEAR

Conducted by W. T. PRICE and Associates

Hundreds of letters reach us every year, written, in many cases, under the impression that this is the ordinary correspondence school, many of which schools aim, apparently, at giving the smallest possible amount of information, on any and every possible and impossible subject, for the smallest possible sum, to the greatest possible number of people. This school is an institution, and not a commercial makeshift. It finds, however, that it can give what such schools give, and much more, without disturbing its system. The FIRST FIFTY-EIGHT EXERCISES constitute a COMPLETE COURSE in themselves. In order to make the school more widely understood, these sheets will be supplied, at one sending, for TEN DOLLARS. They are an indispensable supplement to "The Technique of the Drama," first published 13 years ago. They are a systematized method of analysis and application of the principles, to be found in no books. For the first time you will get into the workshop of the dramatist. Circular. Address

W. T. PRICE, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, $1.50; Brentano's, or as above.)

H. A. D'ARCY

PLAYWRIGHT

136 West 37th Street, New York

PLAYS OF ALL KINDS

Romantic Dramas, Melodramas, Musical Comedies, High Class Sketches, Burlesques for the "Wheel," on hand or to order.

THE FACE UPON THE FLOOR, 12c. by mail.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS

Address 1432 Broadway, New York.

TYPEWRITING, STENOGRAPHY, TRANSLATIONS

49 West 28th St., Tel. 209 Mad. Sq.

71 Broadway, " 3188 Cortlandt.

214 W. 42d St. " 2773 38th.

1493 Broadway " Room 504.

Barney's Copying Exchange

(Under original management.)

Theatrical Copying a Specialty.

"QUICK AND CORRECT."

Room 12, 1358 Broadway. 'Phone No. 1915—38th.

STENOGRAPHY. TYPEWRITING. MIMEOGRAPHING

Theatrical copying a specialty. Best Work. Lowest Rate

J. R. NASH, 1358 Broadway (cor. 37th St.), N. Y.

PLAYS For Stock and Repertoire Companies and Amateur Clubs. Catalogue describing thousands of printed plays will be sent free on request.

THE DRAMATIC PUBLISHING COMPANY 268 Dearborn Street, Chicago.

Plays, Sketches, Monologues.

AMELIA WEED HOLBROOK,

Professional Woman's League, 108 West 43th St.

MANAGERS, GET AN ESTIMATE FROM FORGER'S,

Cleaners and Dyers

704 8th Avenue,

Between 44th and 45th Sts.,

And 1474 BROADWAY, between 43d and 44th Sts.

The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

'Phone, 3288—38th St.

Ten Branch Stores throughout the city.

ATLAS TRUNKS

For the Profession are without a PEER. Made with our PATENTED BINDING, requiring no nails and riveted throughout.

Our catalogue will cheerfully introduce them to you.

The Belber Trunk & Bag Co.

No. 152 Columbia Avenue, Philadelphia, Pa.

Before Leaving the City place your valuables in the indestructible burglar-proof vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses { Lexington Ave., 41st and 42d Sts. and Offices, { Seventh Ave., 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.

Safe Deposit Boxes $5.00 per Year.

Vaults for Silver Trunks.

Special facilities for safe keeping of Theatrical Wardrobes, Scenery, Etc.

ADRIAN ISELIN, JR., Sec'y. LAWRENCE WELLS, Pres't

To Secure / To Keep Track of / Consult **PUBLICITY** BURRELLE'S CLIPPING BUREAU 21 West 19th Street, New York

"TELL IT TO ME."

EZRA KENDALL'S 2D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail 10c.

Address EZRA KENDALL, 80 South 7th Ave., Mt. Vernon, N. Y.

FURNISHED ROOMS TO LET. Elegantly furnished rooms, hot and cold water, French table board, exquisite cuisine, specially recommended to theatrical people. A. Bouquet, Prop., 159 W. 44th St. (near all leading theatres)

To Lease—All Touring Rights

of the Well Known Properties owned by Messrs. SHUBERT.

A CHINESE HONEYMOON
Which holds the record for long runs in England and which ran for 7 months at the Casino, New York.

THE BELLE OF NEW YORK
One of the Greatest New York Casino Successes.

OLD HEIDELBERG
Mr. Richard Mansfield's Great Success.

THE TOREADOR
Originally Produced with Francis Wilson at the Knickerbocker Theatre, New York.

THE GIRL FROM DIXIE
Originally Produced with Great Success at the Garrick Theatre, Chicago.

«TAPS»
A strong Military Play, presented at the Lyric Theatre, New York, with Mr. Herbert Kelsey and Miss Effie Shannon.

The Complete Productions for the above can be purchased at reasonable terms.

For Terms and Particulars apply to **SANGER & JORDAN,** Successors to

EXCLUSIVE AMERICAN AGENTS.

FRANK W. SANGER,
Empire Theatre Building, 1428-30 Broadway, New York.

Direct Agents for more than 2,000 plays by leading American and Foreign Authors.

Season of 35 Weeks Booked from Coast to Coast

OPENING LATE IN AUGUST.

The Intense Play of American Life
SHADOWS ON THE HEARTH
By LOUIS EAGAN
With ESTHA WILLIAMS and JAMES M. BROPHY

Address ARTHUR C. AISTON, Prop. and Mgr., Room 802, 110 W. 34th St.

Time Filled Solid to May 1, 1906.

SECOND ANNUAL TOUR

ARTHUR C. AISTON and J. EMMETT BAXTER Present
JANE CORCORAN
In
PRETTY PEGGY
By FRANCES ARTHUR MATTHEWS.

Address ARTHUR C. AISTON, Room 802, 110 W. 34th St.

Notice, Managers!

THE KENTUCKY THEATRE

PADUCAH, KY.

Under new management, J. E. English having sold his lease. Address all communications

J. C. UTTERBACK, Paducah, Ky.

"A Money Getter and Satisfaction Giver."
THE NATURAL ACTOR,

ROBERT FITZSIMMONS

In His Great Comedy-Drama Success,

"A FIGHT FOR LOVE"

For time address Messrs. STAIR & HAVLIN.
LEON FRIEDMAN, Manager, Room 601, Times Building, N. Y.

WANTED—Leading Woman, Heavy Woman, Character Old Maid (young), Heavy Man, Character Old Man, Character Heavy, Black-faced Comedian, Etc. Apply LEON FRIEDMAN.

THE NORTHERN CIRCUIT

—EMBRACING—

Barre, Vt. — Bellows Falls, Vt.
Keene, N. H. — Newport, N. H.
Claremont, N. H. — Woodstock, Vt.
Brattleboro, Vt. — White River Junction, Vt.

For Time and Terms, Address
FRANK ELDREDGE, New York Representative, 46 Manhattan Ave.

SOSMAN AND **LANDIS**

Great Scene Painting Studio
CHICAGO, ILL.

The Largest and Best in United States.
All Scenic Work under personal supervision of Mr. Thomas G. Moses, the well-known artist and designer. Estimates cheerfully furnished.

A CITY HOME BY THE SEA.

CHARLES HALLOCK

Special Representative of

EAST ELMHURST SHORE FRONT PROPERTY

For Views and Easiest Terms, send postal to
223 W. 21st Street. Phone 1959-R CHELSEA.

Not a machine-made play bought in car-load lots.
Not a lot of tiresome dialogue written around an old worm-eaten incident.

HEARTS OF GOLD

A clean, convincing, natural story, soliciting the patronage of family audiences.

(Written by JAY HUNT.)
Management of PHIL. HUNT,
Room 2, 1358 Broadway, N. Y.
Not an old 15c. play-book fixed over.
Not a rapid-fire, immorally suggestive absurdity.

American Theatre, New York City, Aug. 21st.

No connection with any other Agency or Exchange.

PACKARD THEATRICAL EXCHANGE.

Established 1880. 219 W. 42d St., N. Y. Tel. 2979-38 St.
Mrs. BEAUMONT PACKARD, Gen. Mgr.
Musical, Dramatic and Vaudeville Engagements.

Theatre Wanted—For next season, stock, in city over 125,000.

MAHLER BROS.

Sixth Ave. and 31st St., New York
Professional Underwear House of America

SPECIAL NOTICE FOR JULY!

We are now prepared to furnish all Companies with Dance Skirts and Bloomers for season 1905-6. Estimates furnished on application. Lowest prices in the United States. Call or send and be convinced.

SHOE DEPARTMENT

Our original and famous Short Vamp Stage and Street Shoes, in all materials. Special prices on quantity orders. Up to date styles.

HOSIERY DEPARTMENT

Full assortment of Tights, in Silk, Cotton and Worsted, also Silk Hose in all shades, at prices beyond competition.

MAKE-UP DEPARTMENT

We carry, at all times, a complete and varied assortment of all the most popular Make-Ups, Powders, and Grease Paints. Headquarters for De Voy's Puffs, Lotions and Preparations.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints, Powders, Comb and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at - - **49c.**

Our **COLD CREAM**, expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 49c.; ½ lb. at 25c. Enclose 2 cent stamp for **Sample of Cream.** All mail orders must be accompanied by money order. None sent C. O. D.

MAHLER BROS. The Leading Theatrical Specialty House of America.
6TH AVE. AND 31ST ST., NEW YORK.

Actors' Society of America.

Members of the Society are requested to make sure that their correct addresses are on file at this office. Engagements now being made for next season.

GEORGE D. MACINTYRE, Secretary, 114 W. 40th St.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.
WEEKLY.

American Representative—MISS IDA M. CARLE, Room 708, St. James Bldg., where a file of papers can be seen and advertisements will be received. 401 Strand, W. C.

TAYLOR'S CIRCUS TRUNKS

Manufactured and sold exclusively by the
C. A. TAYLOR TRUNK WORKS
39 E. Randolph Street, CHICAGO. 131 W. 38th Street, NEW YORK.

FOR SALE.

The Successful Swedish Dialect Comedy-Drama,

TILLY OLSON

Complete Scenic Production. Full line of Strobridge Printing.

Played St. Paul 1 week, $5,938; Minneapolis, 1 week, $5,618; Chicago, 1 week, $4,686; St. Louis, $4,139.

Apply to **P. J. KENNEDY,**
Broadway Theatre Bldg.,
New York.

Established 1879 at 14th St. Theatre

WALTON'S SCENERY TRANSFER

STABLES, 513, 521 and 523 West 24th Street
(Near Penn. R. R. and Erie Depots).
TELEPHONE, 1721—CHELSEA.
Office—Room 5, 1358 Broadway.
SCENE TRUCK ALWAYS READY.

ASHLAND, PA.

Eighty-five hundred dollars will buy controlling interest in Opera House Block. Building yields an annual rental of twenty-four hundred dollars, exclusive of earnings of Opera House. Fullest investigation solicited. Address R. D. HEATON, Ashland, Pa.

For Rent

a large office, 20 x 28 feet, with use of reception halls. Can be subdivided into four private offices or ten desk-room spaces. Apply
N. Y. THEATRICAL STOCK EXCHANGE.